DOCUMENT RESUME

ED 073 774 LI 004 184

TITLE	Motivation and the Right to Read Conference, Indianapolis, Aug. 24-26, 1972.
INSTITUTION	Indiana State Dept. of Public Instruction, Indianapolis.; Indiana State Library, Indianapolis.
SPONS AGENCY	Bureau of Libraries and Educational Technology (DHEW/OE), Washington, D. C.
PUB DATE	73
NOTE	168p.;(0 References); Proceedings of a Conference sponsored by the Indiana State Library and the Indiana Dept. of Public Instruction (Indianapolis, Ind., August 24-26, 1972)
EDRS PRICE	MF-$0.65 HC-$6.58
DESCRIPTORS	Adults; *Childrens Books; Conference Reports; Library Material Selection; *Literature Appreciation; *Motivation; Reading Development; *Reading Interests; *Reading Material Selection; Young Adults
IDENTIFIERS	Indiana; *Right to Read

ABSTRACT

The material included in this print version of the "Motivation and the Right to Read" conference has, for the most part, not been edited. Due to the problems of translating audiovisual presentations into print, these are not included here. The discussion periods are also omitted. Following the "Welcome" the presentations at this conference are entitled: (1) Indiana and the Right to Read, (2) Television's Role in Reading Motivations, (3) Motivating Adults, (4) On Working with Adults, (5) Puppetry Workshop, (6) Motivating Reading in a School Setting, (7) Techniques for Reaching Young Adults, (8) Why Children's Books at All?, (9) Survival Instructions for Inner City Librarians, (10) Current Trends in Children's Literature, (11) Reading Motivation for Adults, (12) Shall We Break the Glass Walls of Illiteracy?, (13) Young Adults' Right to Read, (14) Making Reading a Pleasure for All Children, and (15) Motivation. (Author/NH)

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Motivation and the Right to Read Conference, Indianapolis, Aug. 24-26, 1972.

Proceedings of conference sponsored jointly by the Indiana State Library and the Indiana Department of Public Instruction. Indianapolis, 1973.

13 presenters. 225 participants.

1. Reading. 2. Library Science. I. Heitger, Abbie, jt. sponsor. II. Land, Phyllis, jt. sponsor. III. Indiana State Library, Extension Division. IV. Indiana Department of Public Instruction, Instructional Media Division.

Department of Public Instruction
Dr. Harold H. Negley, Superintendent

1973

State Library
Marcelle K. Foote, Director

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INTRODUCTION

You are now holding in your hand a virtually unmolested print version of the presentations made at the "Motivation and the Right to Read" conference. The phrase "virtually unmolested print version" means every effort has been made to preserve exactly what was said, like it was said and to convey it as such. The presentations were just that dynamic. No attempt was made to edit the material except for the necessary hassle with paragraphing and punctuation. Only in rare cases were unintelligible sounds impossible to transcribe, and such instances can usually be charged against the technology.

Translating audiovisual presentations from the nonprint media into a print medium is equally unfair to both; therefore, such audiovisual experiences are not included. Likewise, discussion periods are not included due to the fact that repeated presentations create different discussion, and the lack of a roving audience microphone makes such questions and comments nearly impossible to deal with.

Additional copies of the proceedings are available from:

Motivation and the Right to Read - Proceedings
Division of Instructional Media
Room 108, State Office Building
Indianapolis, Indiana 46204

The Stanchfield Program - Alphabet Puppets, is not included in this publication, but is available upon request from:

Stanchfield Puppets
Division of Instructional Media
Room 108, State Office Building
Indianapolis, Indiana 46204

The tape recordings from which these printed versions were taken are available from:

Motivation and the Right to Read - Recordings
Division of Instructional Media
Room 108, State Office Building
Indianapolis, Indiana 46204

Quotes were sought out for verification in original sources. Some were unable to be tracked down; therefore, some may not be exact.

The conference was funded by LSCA Title I and ESEA Title II. Printing of the proceedings was funded by ESEA Title II. The State Library, Extension Division, headed by Abbie Heitger, and the Department of Public Instruction, Instructional Media Division. Dale C. Hartzler, Director and Phyllis M. Land, School Library Consultant, jointly planned and sponsored the conference.

MARCELLE K. FOOTE - "WELCOME"

I certainly want to add my words of pleasure at seeing all of you. This workshop is a joint effort of two state departments. We have pooled personnel and federal funds so that we can reach a common goal. It exemplified better, I think, than any of the high-flown phrases we might have about the spirit of cooperation that we have here in Indiana and the fact that we are willing to work together to see that everyone can enjoy the benefits of good library service.

I would like to read to you from an editorial from a high school student that says what he thinks a library is. I think if we can keep this in mind as we go throughout this conference these next three days and think that we are trying to bring this kind of realization to everyone, it will give us a sense of direction. He calls his editorial "An Equalizer" and I quote:

> "There is a place filled with adventure, romance and thought not far from wherever you might be. It is your library. It is yours to use, yours to enjoy and yours from which to profit. The day you find this hidden treasure you'll open a new door of your life. You will find something there for every need; comedy for a blue day, adventure for a dull day and variety for any other day. It is actually not possible to place a value on a library. Can you measure the value of a good hearty laugh after a long tiring day? Would you wish to try to place a price on the Bible, a book that has affected so many people? A library is all this and much more; all in one. Each may fulfill his needs as he desires. And think of this. The poor man's borrowed library is as large as a rich man's private one. Thank you, Lord, for a least one equilizer! May we learn to use it."

And I would like to quote another great librarian, Archibald MacLeish, who has been the Director of the Library of Congress. This is quoted from an article of his, "The Premise of Meaning":

> "No, it is not the library I think that has become ridiculous by standing there against the dark with its books in order on its shelf. The library, almost alone of the great monuments of civilization, stands taller than it ever did before. The city decays; the nation looses its grandeur; the unversity is no longer certain; but the library remains."

We welcome you most heartily and hope you will gain a great deal from the workshop in these next three days.

WILLIAM B. STRANGE -- "INDIANA AND THE RIGHT TO READ"

I want to first of all bring greetings from Superintendent John Loughlin who could not be here and asked me to be here instead. I bring you his best wishes and greetings and hope you have a successful conference.

I have always stood in considerable awe of librarians. I think, as a small child, I used to walk into libraries and see librarians and conclude that the librarians had read all the books in the library. I have kind of grown up with that feeling. My mother is still a librarian. She's a public librarian down in the southern part of the state--has been one off and on for the past 60 years. She can still read a book like War and Peace in a couple of evenings. I have a great deal of respect for librarians.

I want to focus in on some problems associated with the Right to Read effort. There isn't time for me to go into any great detail; rather, I would like to focus in on just a few points.

I'd like to talk just briefly about the "reading problem". In a sense the very assertion of the existence of reading problem assumes that there exists a significant and measurable deficit between the present reading ability in the United States and the literacy needs of the people. In fact, the statement of the problem implies the existence of a standard. In recent years we've been provided with frequent reminders that our society has a reading problem. And I guess that its just accepted as a fact that a reading problem exists.

Really, what is the desirable level of reading competence generally required by members in our society? And further, and more fundamentally, what level of reading competency is necessary just to function and survive in a society as fraught with complexities as ours seems to be? I would submit that neither of these questions have been answered today. Although reading and reading achievement have been the subject of considerable measurement effort over the years, the data yielded by these efforts simply do not provide answers to absolute levels of reading competence needed by citizens. There are abundant documents available that concern whether one group performed better than another, but there's very little data that tells how well any of the subgroups of our culture read except in reference to some other population.

There exists neither a good estimate of the reading ability necessary to function satisfactorily in our modern society, nor a satisfactory estimate of the absolute reading achievement of well-defined sub-groups in the nation. The U.S. Office of Education had just, during the past year, funded a study to develop a measure of reading competence that is based on a set of adult reading tasks that have been identified as useful to the individual and to society in general. And so, faced with this lack of a workable definition of literacy, and particularly functional literacy and competence therein, researchers of the reading problem have been driven to rely on norm-referenced tests.

Now a welcomed exception to this has been the national assessment effort which we are just now beginning to receive the results of. It is based upon criteria that has been predetermined that is a kind of a basis for literacy. But most often, when we hear about a reading deficit, it is described in terms of grade level definitions of reading achievement. Occasionally, claims about literacy profiles for nations are based upon years of education completed or on grade equivalent on standardized reading tests. UNESCO defines a "literate" as simply a person who can, with understanding, read and write a short simple sentence on his everyday life. For census purposes, the U.S. Census Bureau classifies "literate" as any individual who has completed more than 5 years of school. Those with less than 5 years of schooling are asked if they can read or write in any language. If the answer is yes, they are classified as "literate"; if no, they're "illiterate". Obviously, neither one of these attempts to define literacy is of much help when one is faced with making decisions about educational programs and particularly the allocation of resources. Neither one of these is of any help.

As I indicated, researchers are driven to other measures, particularly the norm-references measures. The literature, however, is fairly consistent in some matters on standardized tests. It confirms that the reading achievement of various subgroups in our population is based on such factors as age, years of education completed, socio-economic status, minority group membership, language spoken at home, intelligence, rural and urban status and region of the country. The effects of these factors on reading achievement have been documented in studies such as the Coleman Study of 1966 and Project Talent in 1964. These findings have also recently been confirmed by the results of the national assessment.

These studies, all of them, amply demonstrate that reading performance is related to the same factors that relate to economic and social deprivation. The War on Poverty is being waged on behalf of the same groups in our population for which reading achievement is the lowest. It's interesting to note that the War on Poverty has defined a kind of a bench mark of $4,200 per year for a family of four in an urban setting. Unfortunately, the war on literacy has no bench mark in mind. The ETS, Educational Testing Service, I understand, does have a contract with the U.S. Office of Education to try to come up with a workable definition of literacy or illiteracy.

Perhaps the war on literacy will have been won when the need for remedial reading classes has disappeared. Certainly we ought to have as a goal of our instructional program the elimination of the need for remedial reading classes. We ought not to institutionalize remedial programs. If we make a commitment to the improvement of the instructional learning program and if we persist in carrying out that commitment, then the need for remedial programs ought to become less and less each year.

I would like to make reference specifically to the determination of literacy as measured by norm-referenced tests and particularly the grade equivalent that is so often referred to and so often used and, I think, so often misused. I'll not talk about problems related to the norming sample, to the discrepencies that one finds among the various publishing companies; although these are considerable. I won't talk so much about the varying content; the issue of comparability. All these differ from test to test and so, therefore, present somewhat of a problem when drawing interpretations from them.

Let it suffice to say about these two items that empirical data reveal that there may be variations of as much as a year and a half, one and one half grade equivalent years, among the results yielded by various achievement tests. The possibilities for error are at least that great.

The technique used for developing grade equivalent scores is simply to categorize the subjects in a norming group by grade and then compute the median score for each category. The medians for the norm groups are then plotted and a smooth curve is fitted mathematically or judgementally or however it is done, across successive points of the norm values and then values are read in terms of month and year of grade. So for a grade equivalent of five point four (5.4) for example, it would be the fourth month of the fifth grade.

There are inherent problems in grade equivalents that ought to be recognized. For example, here are a few. The step tests use four levels of tests to measure reading performance between grades four and fourteen. It's obvious that the content differs from level to level and the same grade level score made by different levels does not necessarily have the same meaning, because the content is different. Other problems stem from a lack of a proper basis on which to interpolate between medians or to extrapolate beyond grades for which data are available. These are statistical problems that are associated with these. In addition, curve-fitting across median points of the norming sample and subsequent interpretation carry the implicit assumption that learning occurs as a part of a continuous, unbroken process when, as a matter of fact, it may very well be that learning, like radiation, progresses in quantum jumps. No one knows for sure, but these are assumptions that are implied in the uses of grade equivalent tests.

So why mention this? Well, just this; it's imperative that people remember the norming sample when interpreting grade equivalents. Inevitable statistical facts of life obtain here. For example, 50% of the pupils in the norming sample will, on a norm referenced test, fall below the median or will read below grade level. Fifty percent of the people will do that. You can't escape that. Therefore, it's ludicrous to expect all children of a given grade to read at grade level. It can't be done.

A far more reasonable expectation is for samples similar to the norming sample to be similarly distributed. Samples that are not representative of the total population can be expected to perform better or worse, depending on the nature of the bias, with respect to the norming sample. For example, samples of students whose parents are from low income groups would be expected to show a different distribution of scores than that of the norming sample.

And further, it may very well be that improvement in reading will largely depend upon the rate by which we solve our socio-economic problems relating to the various subgroups of our culture. In spite of our very best efforts, solving the reading problem may very well depend upon factors that have little to do with the improvement of instruction and reading.

Having established this samll basis for talking about the reading problem, we can end this with just a few assertions about what reading problem does exist. If one were to accept a grade equivalent of five point zero (5.0) as a standard for meeting literacy needs, then about one percent (1%) of those with twelve (12) years of education, three percent (3%) of those with ten years of education, and thirteen (13%) of those with eight years of education and thirty percent (30%) of those with six years of education will read below this standard. That's a kind of an if-then statement. If we accept that as a standard, then that's the reading problem on that basis.

If we accept eight point zero (8.0) as the reading standard, then obviously these percentages would go up. If we apply these rates to a distribution of all of those in our population fourteen years and older, it's estimated we have about 12.25 million individuals reading below five point zero (5.0) grade level and about 45 million reading below eight point zero (8.0) in grade level.

To summarize then, a reading problem does exist but the extent of the problem depends on definitions, measures and populations. If the median score is defined as the standard, then obviously, half of the population will fail to achieve the standard. Individuals whose families are characterized by financial, housing, educational and other forms of deprivation different from the norming sample will fall below the average. However, until some criterion other than norm-referenced testing is accepted, somebody is going to have to be reading below average. How various groups perform in relation to the norm may be changed by the application of various teaching-learning strategies and their respective positions may be changed. But still fifty percent of those will be below average. We cannot escape that. There are some efforts being developed as I indicated. National assessment is one of the efforts to move away from this.

Until criterion-reference performance type measures of reading competence are available, we ought to beware of the pitfalls in the interpretation of norm-referenced tests. A current target expressed by some of a years growth for every year of school for every pupil is simply impossible to attain. No way will we ever have a situation where we can have a year's growth for every year of school for every pupil--it's statistically impossible. There's a contradiction there. A more modest goal relating to performance- or criterion -based measures may be available soon and I trust that will be the measure by which we say something about literacy.

And finally, although the right to read is a right that every individual will have, effective reading alone will not solve all of our economic and social problems. But it is a start, and I feel that we have made an excellent beginning with our Right to Read effort in Indiana. Thank you very much.

VIVIAN JONES RILEY -- "TELEVISION'S ROLE IN READING MOTIVATION"

I'd like to say thank you for inviting me to the "Motivation and the Right to Read Institute". I'm delighted to be here to bring greetings from the Workshop and from the staff who puts together some exciting productions, one of which you will get an opportunity to see today for those of you who may not have seen it. For those of you who have seen it, then please bear with us, but I think you'll enjoy it.

As we all know, the ability to read is a requirement of our increasingly complex society. So it often comes as a shock to us as educators and as workers with children that literally millions of Americans don't read well enough to accomplish basic tasks or skills that help them advance in their jobs. In many instances, they do not possess the skills to fill out a simple application form for driver's licenses or even read the relatively simple text of some newspapers.

Moreover, far too many children are being left out and left behind in school. Some of the U.S. Office of Education's statistics estimate or indicate that 13 million children have significant reading difficulties. Now those statistics were compiled in 1970, so I think we can say a million or more or maybe a smaller number than that. But let's face the reality of the situation that we all talk about children coming out of high school, or teenagers or young adults, coming out of high school and not really being able to read. And that's a problem that all of us have dealt with in some way, maybe with young people we've encountered, maybe with young children, young adults coming into and out of libraries, or not coming into libraries, or making us feel in some ways that we haven't done as much as we possibly could.

The problem is not one that is acute in economically deprived areas. Reading difficulty cuts across all boundaries, and I think we are all very well aware of that fact. Dating back to the days of the first common school, there's been a tenent of American educational philosophy that every child should learn to read. However, from the beginning, this stated aim has been an ideal; one which is rarely achieved in practice.

The very real gap between educational aim and educational reality has persisted throughout the history and development of education in this country. Attempts to close this gap came about when President Nixon declared as part of a national policy, "The basic ability to read is a right that should be denied to none." And with those words, the President endorsed the Right to Read as a major educational goal of the 1970's.

What was formerly an educational ideal has now become a national imperative. And I think that's why we're all here today to discuss for the next several days what the national imperative is and how we can function within the framework of the Right to Read effort.

Present failure to teach every child to read is not one of will or of policy, but one of implementation. The task has taxed the resources of our educational system beyond its limits. Millions of dollars have been spent and poured into studying every aspect of the problem to bolster the forces within the system that are attempting to solve it. These efforts must continue, but meanwhile it is time to look beyond the formal educational structure for a means of preventing reading failure before it enslaves yet another generation.

In searching for means of preventing reading failure, we believe that television has made an extraordinary effort to help alleviate the reading problem in this country. We know that television is virtually in every home in America; even the poorest homes have television. For many people in America, it's the only form of entertainment, and it is the single major resource capable of reaching every child experiencing reading difficulty. And I think I should expand this not to talk about just every child because as I looked at the agenda today, we're dealing with adults and television is available to adults as well. I think they spend a great deal of time watching it, sometimes as much or more than children.

Because of the urgency of the problem of reading failure, the Children's Television Workshop in 1970 combined its research and production efforts toward the creation of an experimental reading series which we now know as the Electric Company. Our experience with Sesame Street has already given us certain positive indications about the capabilities of television as a supplement to reading instruction. We found after the first season of Sesame Street that many young children between the ages of three and five were picking up pre-reading skills as a result of watching the show. I think those of you who are in early childhood education or a kindergarten teacher have become aware of the effect of Sesame Street on viewers and their readiness for the first year of school. Therefore, it seemed urgent to try to use this medium which is very powerful and attractive for even more worthwhile educational purposes.

As you know, television has a distinct set of advantages in teaching reading. Animation, for example, gives life to abstract symbols; symbolic materials. Therefore, it implicitly says to the child that a symbol can convey meaning. Symbols stand for something. Children also relate to animation, since this is what they watch, generally, on Saturday mornings. Music and electronic effects are particularly appealing to children. They accompany the animation and make the presentation of letters and numbers and words more compelling for the viewer.

Humor and incongruity are used to help the young viewer focus his attention on a subject with which he may have had difficulty in the classroom. Formative research results from work that was done in Kingston, New York and in Fresno, California indicated to us that the more children view the Electric Company, the more it has a positive effect on their attitudes towards reading which we all at the Workshop think is very good that attitudinal changes are coming about as a result of being able to see the letters that make words, and being able to understand after a while that words you see in print are the same words that you say; simplifying it and making it readily understandable for your children.

Thus we've come to one conclusion, that a child's anxiety over previous failure is often relieved when he is able to master what occurs on the television screen; that which he sees in front of him. If he can read that word on the screen, then he feels a degree of success. But in a classroom, sometimes in a library and sometimes in just around adults who are considerable larger than the little ones, and I'm talking about seven to ten year olds, how they often feel intimidated because they feel that they have to perform and being intimidated they don't perform in many instances. I'm sure that most of you know this from experience, as well as many of the researchers at the Workshop and from the experiences I've had.

We've included many short program elements so that a child has the opportunity when viewing the show to return to a particular subject again and again. Now, there have been complaints about repetition of short elements from adults who watch who say, "We're a little bored with that; we've seen that a number of shows before". But, remember grownups, that it is for seven to ten year olds. Although I have some other things I want to share with you about how we've utilized the program.

These techniques, as I said before, have been used in the Electric Company and they have proven quite educationally effective. The working curriculum for the first season, which we have now ended, was an experimental document that was changed periodically throughout the broadcast period. It was always subject to constant review in light of new research that was going on in Kingston and also in several schools in New York City.

The most basic concept of the curriculum, and yet one which is the most difficult to comprehend, at least for our target audience, is that the written code corresponds to speech. Throughout the show's format, a problem-solving approach to reading is stressed so that the viewer is aware of all the kinds of clues that are available to him to assist in the decoding process. Written code on the Electric Company is presented as logical, reasonable, and learnable, rather than as arbitrary and sometimes capricious.

The primary goal of the show is to teach viewers that work-calling is not reading. And I would like to share with you at this time some of the things that went on at our last advisory board meeting for the Electric Company where some of our advisors felt that we weren't doing on the show exactly what we should have been doing; that we were in effect teaching word-calling as opposed to reading. So in the new season what the producers are trying to incorporate is more print material on the screen so that kids will actually be reading not just whole sentences, but moving into paragraphs and short stories.

But we hoped in working together both the advisory board, the Electric Company producers and research and also our own field services department and special activities included, would be able to setup what we use to call utilization, but now describe as reinforcement programs for teachers for parents.

The direction for the coming season will be far more use in the classroom where teachers can see that it is a supplement to what they're doing and where it fits into your own reading program. But also moving into the home because the Electric Company is on in the afternoon at hours in some areas where parents are at home. And if parents become more involved in working with their children at home, then there's the definite possibility the child will be more receptive to a learning environment and a learning experience. So, that's the direction--the forward direction that we're taking.

The curriculum for the series as I said was developed by over one hundred consultants, advisors, many of whom are leading authorities in reading and in educational research. They spent, at least the better part of 1970, just doing research on reading programs throughout the country and talking to people who had been doing reading shows for educational stations, and putting this all together and coming up with what we term a cafeteria approach to teaching reading via the medium of television. But in doing it, it required getting the elements that were more exciting visually and getting people, such as writers, scriptwriters and producers and directors, who were creative in putting it together, who would be able to see beyond just what we talk about as reading programs, methods of teaching reading, and put it into a visual format that would be entertaining, that would be exciting, that would captivate and motivate the audience that we're talking about which happened to be seven to ten year old kids. And we're dealing with a group at the same time who has the ability, when not in the classroom, if it's being viewed there, to flick the channel and move on to something else like "Dark Shadows" or whatever other daytime stories happen to be on.

When we first put the series together, even though we were hoping for in-school use, we knew that not every area of the country would be using the show in school. So we were still trying to reach that at-home viewer at four or five in the afternoon and that's why we've had, to date, a great deal of criticism about the show. But we've noted a number of positive aspects that have occurred within the past year.

One of the underlying premises of the cafeteria approach is that it doesn't intimidate the viewer; that there are enough techniques used in the show so that he can pick one which suits his own individual learning style. Now I have heard in a number of places that the show is too fast; there's too much in one half hour. If should be slower so that my children can understand what's going on and so that I don't really have to come back after the show is off and go over so much of what was on the air. But that is one of the things that a teacher in Omaha told me about and then she said that maybe it did work much better because she realized that some of her slower second graders were picking up things that she had taught earlier in the year just by viewing the show. So it was a reinforcement and a supplement to what she had done earlier.

Decoding of print through symbols sound analysis is another overall approach to the Electric Company; however, there are three major strategies employed in the decoding process that we attempt to show on the screen.

The first strategy is blending which consists of sounding out letters one by one or sounding out words letter by letter and trying to make them understandable as whole words. And I'm sure you've all at one time or another seen the short bit that's done by Bill Cosby and the shoe where the letters are on the shoe and the letters are changed around and new words come up every three to four seconds. But it gives the viewer an opportunity to sound out the letters. They are sounded out while the letters are changing on the screen and the viewer has an opportunity, of course, to say the word before the voice-over actually comes out.

We also attempt under the blending strategy to construct word families or teaching word families which were also taught on Sesame Street. We use the same word families on the Electric Company that we use on Sesame Street. The -up, -it, -at, -et, family of words so that a child in seeing the last two letters can add a consonant and make a new word.

The second stregety, chunking, is simply recognizing letters, recognizing groups of letters as single units. Examples are: "sh"; "ph"; "ee"; and "ar"; as in, "ship", "phone", "see", "toy", and "car". We also teach sight words; words that certainly aren't easily decoded, such as "two", "the", "was", and "what".

The third and most important strategy of the curriculum is scanning in which we simply try to teach the child to look ahead for special spelling patterns that may help him decide how a word is to be pronounced; how to understand the word. One example of which would be the silent "e" on the end and we've used that throughout programs; "bit" versus "bite", "note/not". There is a little song on the show that teaches that.

We also attempt under the scanning process to indicate through use of punctuation cues and sentence content clues that words can be found; that a child can make a reliable guess at words and guess at their meanings also in order to complete or better understand the phrase or sentence. Before continuing with my remarks as how the Electric Company has been used and where it has been used across the country, I would like to show you some excerpts from the show especially for those folks who may never have seen it. . .

During October and November of last year, surveys were conducted, commissioned by the Workshop, to determine the extent of classroom use of the show. There was an in-school, nation-wide utilization survey that was designed by Dr. Robert E. Harriet of Florida State University and conducted by the Statistics Research Division of the Research Triangle Institute in North Carolina. And what the survey found out was that the series was being viewed in 18,811 schools, or approximately 40% of the schools across the country, that have access to television and also can pickup the stations that broadcast the Electric Company during the day, are viewing it.

The total in-school use was estimated at approximately two million and home viewing, which was determined by a later survey commissioned by the Neilson Co., estimated that approximately two million children between the ages of two and eleven were viewing this show at home. The Electric Company has also penetrated urban schools and especially in communities where teachers have been made aware of the possibility of using the Electric Company in the classroom. Here we found in urban settings that in 26% of the schools in low-income areas were using the Electric Company.

Now these figures may not sound too remarkable, but to us they are, simply because only 82% of the country has access to viewing the Electric Company anyway because it's on public television as opposed to commercial television and many people in the southwest don't have access to public television stations. And only within the last year since the launching of the satellite have they even started to have access to the Electric Company.

But I promised I would tell you about how teachers were using the Electric Company and I have two very interesting examples. One is a group in New York City at Herron High School which is certainly not our traget audience because the show was being used in a remedial program where students were viewing every day and then they had follow-up activities that were conducted by the teachers which involved writing stories, making up games, reviewing what was on the show; and as a result of some of the things that they did, our staff, our nonbroadcast staff, put together a little booklet called The Last Word which is a book of puzzles, games, contests, stories, all sorts of things that relate to the show, not only to the curriculum areas on the show. This booklet can be used without viewing the show either in a high school situation, in an at-home situation, and also in what we call viewing centers. We tested it this summer and the indications from those tests in 14 cities across the country with young children are that it kind of works. Kids look at it and begin to work with it. Now, it's not on the market, but I did want to make you aware of it and the kinds of things we are doing and I will leave it here so that you can get a chance to look at it before you leave. I'm afraid I have only one copy; it was the only copy left in the office. But I decided that if I left it here, maybe everyone would get an opportunity just to take one brief look at it.

At Herron High School, again, the indications were that kids who were in remedial reading programs did learn a lot from the Electric Company. They were also motivated to begin reading more than they had before. They felt more comfortable with the show because of its approach to reading; it's lively, it's zany and they began to understand some of the concepts that teachers had been trying to tell them for many years of schooling.

The other situation where we had some reports of how the Electric Company was being used is quite different in that it was a private school in Northfield, Massachusetts that had only 26 students -- tuition was $3,000 per year. The student body ranged in age from nine to twelve years old and the only requirement for admission other than having the money to get in was to have a massive problem in reading. So that was one of the things they specialized in; preparing kids to enter prep school. They too used the Electric Company, but in their situation it was voluntary viewing on the part of the students. And the reports that we got from them were that the kids enjoyed viewing it. They approached reading as fun, not something that would be so challenging that they would never really accomplish it. So, even though these are not really statistical reports, they are certainly things that we like to hear from people.

We found that it has changed attitudes toward reading a great deal. It has motivated kids to begin to try to understand what reading is all about; try to understand what learning how to read is all about, and try to learn to read. Now I'm not going to stand here and tell you that television is the answer to teaching reading. It is not and will never be, not as long as there are people around. Because, frankly, television is merely a supplement, a tool that can be used in the classroom, that can be used in the home to help children to understand principles of reading which are taught in very lively, entertaining way so that they aren't really intimidated by books, that they aren't intimidated by words, that they begin to appreciate and understand the power of words and transfer that spoken language to learning how to comprehend what's on the written page.

We hope during the last year that the Electric Company has been at least one approach to stimulating, motivating both children and young adults and adults to learn how to read better than they're doing now.

I'd like to share with you one last project that we worked on in Philadelphia and then I guess we'll call it a day. That project, which I'm very proud of, involved adults who were in the OIC program--Opportunities, Industrialization and Adult Basic Armchair Education Program. That is every evening or two or three evenings a week, they would get together at neighbors houses and someone would come in and work with them on reading skills; basic reading skills, basic mathematic skills. And they decided to try to use the Electric Company in their program for persons who could get involved in viewing the show daily, and incorporate some of the same principles into teaching. I have not see this film. I was on location when it was shot, but this is the first time that I've seen the finished product and I would really like to share this with you.

BESSIE BULLOCK - "MOTIVATING ADULTS"

Now I'm going to be very informal. I don't usually like to talk from notes because I think, if I get myself involved with notes, I begin to feel much more professorial and pragmatic about this than I'd like. I'd much rather share with you what I've learned through experience, hard knocks and to give you whatever guidelines that I, working with others in similar frameworks, have learned.

I'd like to start out by saying, if I could give you three or four simple guidelines, I think three words come first in my mind as keynotes in working with adults, young adults, children; anyone that we wish to motivate to read, to make them more aware of the benefits to be gained, the joys to be gained, the three words that come first in mind would be "availability", "flexibility", and "adaptability". And I think unless you can think in terms of those areas, you're almost licked before you begin.

Now I've been fortunate in Brooklyn working with the Out-Reach Program there that we've had leeway to do a great many things that perhaps many of you will not be able to do. And I've been fortunate to work with people, who, like myself, are curious and courageous enough to be explorative. In other words, we feel the sky's the limit and no matter how far out anything is, we feel, if it's possible, it'll work and do the job of bringing one person into the library who hasn't been, of encouraging one person to begin reading or to return to reading, if it's a practice they've dropped, then it's worth the effort.

We also generally feel, in most cases, the ends justify the means. Now I brought with me tonight a very brief film and some slides. I had another film, but unfortunately we don't have an 8mm projector, but I can tell you about that. And I brought these because I thought the visual documentation would be much more meaningful to you and have much more impact than many, many words that I might say. Everybody says that I talk too much, and I know it, but it doesn't stop me. So I hope tonight you won't let me talk too much, but I will welcome questions. Feel free to stop me at any point, or ask a question at any point that you'd like to, because I think this is really the way we'll get off the ground. And it's through an exchange of ideas this way and questioning and constantly seeking new ways of reaching people that we get something done.

I gave you three words when I said "flexibility", "adaptability" and "availability". I'd like to go back and just briefly say something about those and I'd like to start with "adaptability".

First of all, if it is your earnest hope and aim to motivate people to read, I think most of us are going to have to change a lot of ideas and approaches we have. Now I've said this before to many librarians and the ones who have not literally beaten me to death over the head or branded me a heretic have even gone home and thought about it and tried it and found that it worked. We have to forget our image that most of us as librarians so zealously guard; although why in heaven's name in this day and age we'd want to safeguard the image most of us have I don't know. But, I do think, thank goodness, we're moving in the direction that we are beginning, some of us anyway, to try to remold that silhouette, or whatever it is, so that we are a little more human. And if you don't earnestly, honestly, feel that way, you might as well forget it right now.

In the vernacular of today's young people and some of the old people, if you are going to get to people, you've got to get "where the action's at". And if you're not "where the action's at", you're out of it. And that's perhaps the most successful and beneficial beginning you can make. That means you're going to have to be willing to move out of the four walls that compose your library building. I don't care whether it's an old Carnegie building or the most modern recent structure. Unless we can think in terms of motivation and bringing library service beyond the confines of those walls, we're practically licked again before we start. And, in the film and the slides you see tonight, I hope to share with you some of the things we've done, knowing that not all will be able to do it this way, but hoping that you will get from our activities and other people's activities, ideas that you can adapt and gear to your own particular needs and situations.

"Availability", we all know the old cliche, and I'll use a lot of these--I'm given, you know, to using these things; makes me sound intelligent. We all know the old cliche - "striking while the iron is hot". You've got to be ready at all times. You know not the moment when the opportunity will come to motivate someone or to catch them in just that right frame of mind when you can begin to achieve what you've hoped.

So, it means we don't think in terms of schedules. If it means staying an hour overtime, even though you're hungry, you learn to develop a cast-iron stomach so a piece of pizza will do what a hot dinner should do or an irregular schedule of eating will get you by even though it's not what you might most prefer. But you have to be there when people want you and need you. You can try all year to reach a group that you feel you can do something with and ought to be doing something with and when the call comes, "Could you come to a meeting Tuesday night?" and Tuesday night is your bridge night; "No, I can't come Tuesday night, but I can be there next Friday!", you can forget that too. You might not ever get another opportunity.

Now I don't mean to imply that you have to completely sublimate your own life; although, I feel librarianship is an altruistic profession as much so as being a doctor, a teacher, or some of the other vocations, vocations we might have chosen where we give a lot of ourselves. And, I feel again, if you go into the field without that feeling, then you've got another strike against you. Some of us have lost this ball game even before we get the uniform on. But these are things we have to think in terms of.

And I spoke of "flexibility". You can plan and you can pat yourself on the back to the extent you almost break your arm and find that all your planning is for naught. So you learn not so much to think in terms of doing things to people and for people, as doing things with people. We have to start with them where they are. Believe me, I've worked at this long enough and hard enough and I've learned by debt of a good many bumps and bruises, you cannot take an adult who is a nonreader, for whatever reason, whether it's the lack of interest, of time, or any of the contingent factors, or whether it's because of limited schooling and other things; you can't take a person who perhaps dropped out of school at fourth or fifth grade, talk to them for a few minutes and hand them a copy of Euripides, Plato, Aristotle and expect them to do something with it or be happy. If they are at the level of what we consider the lurid love story, the kind of thing we see people reading constantly on the subways and buses in New York, that's where you start, even though it breaks your librarian heart. If you play your cards right and the gods are with you, you will get them beyond that. Not, perhaps, to Plato, Aristotle, but to the next level so that eventually you can see a glimmer of progress and hope. And at least, you've raised their level and broadened their world.

These are factors that I think right off the bat we need to be concerned with. In Brooklyn we tried to do this. And one of the things we did first, and I think with the biggest bang, was when we moved outside the walls of the library. We didn't do it in a small way; we really went all the way. Many of you by now have heard of our little sidewalk service van. This is not a bookmobile. If you really want to get my ire up, refer to our sidewalk service van as a bookmobile.

A bookmobile is a library branch. The only thing that distinguishes it from the building on the corner is that you can't take the building on the corner up and move it. The bookmobile can be mobile as is inherent in the name. But, it has a regular schedule. You know as a rule every Tuesday from 2:15 to 4:30 or whatever the hours, the bookmobile will be at the corner of Main and Water Street. It'll leave there and be at Chestnut and Brown Avenue or whatever. A bookmobile, as a rule, doesn't stop at any point in close proximity to an established branch where there's a building.

Our sidewalk service van may never return to a certain spot. We may use it as close as a block from a library that has been there for years. Well, you ask why do you do this? We do this because we constantly run into people in our community, who, if you asked them where the library is, are standing close enough to throw a stone and break the window and they can't tell you. And there is something wrong when people live in a neighborhood in a shadow of a library that's been there for more years than most of us are old and they don't know it's there. That library's not doing very much good.

And we go back to another old chestnut. If a tree falls in the forest and there's no one to hear it, does it make a sound? If you've got a fine library or whatever kind of a library in a community, and it's not having any effect or serving any purpose to the community for whom it was intended, then do you have a library? We do it because adults say, "Oh, yes, that little red brick building on the corner. I thought that was a library, but it's for children. I see them coming and going." And they are amazed when they find out there's something there for them. And then you run into another adult who says, "Oh, yes, I know it's the library and I know adults can go, but not me. I only went to high school and I understand you have to be a college graduate. Only eggheads go to the public library." And so we have to do something to improve their education.

Then there are the countless other people who look at you as though you really are a little bewitched, and pixilated, who say, "Yes, I know it's a library, but you couldn't drag me in there. It looks just like a jail. It looks like a courthouse. And that lady in there behind the desk, the minute you get in the door, she's telling you what you can't do - put out your cigarette, your shoes squeak, don't walk across the floor, you'll disturb somebody." This is what turns people off. So we realize that the library's there, but it's not doing what it should do, and if we want to motivate people to read and to motivate them to come to think of the library as another of their friendly community friends and services, then we've got to get them in there.

You all know the story of the man who had a mule that just decided one day he wasn't going to pull the load and no matter how he tugged and cajoled and threatened the mule wouldn't move. And a friend came by and watched him for a while and finally said to the man, "I see you're trying to get the mule to move." And he said, "Well, that's pretty obvious and I'm not having much luck." So the friend said, "Do you mind if I try?" Well, the man whose patience had come pretty close to an end said, "Of course." So his friend looked around, found a big stick, walked over to the mule and whacked him over the head. And the mule immediately stood up and took a step or two. The first man said, "Well, you said you'd get him to move, but I didn't want you to kill him." And the second man said, "Yes, but first you've got to get his attention."

Now this is true with people. You have to get people's attention and focus it on the direction in which you're trying to lead them. So we use our sidewalk service van really in two ways. It does a legitimate library service. We go right out on the street. We register people for cards. We circulate books. We carry storytellers with us who sit on garbage cans, a stoop, the curb, anywhere you can find a space and do picture book hours; go through stories with children. We pass out brochures. We announce to people programs and activities going on in our branches. And I think that is as legitimate as one can get. But it's a bait in a sense, because the crux of all this is, we never come back to the stop. The person has to go into his local branch to return his book and get his card and this is the way we hook them. And it works, believe me.

And I'll anticipate a question that invariably comes. No, we lose relatively few books. We lose fewer books with our sidewalk service van than the people in the branches who enforce religiously the rules and read them the riot act about what's going to happen, if you don't bring your book back on time.

Now I'm going to stop at this point and let you see a very brief film. It's nine and one-half minutes. It's called, "Who Grows in Brooklyn?" So don't confuse it with the tree. But it's our little sidewalk service and if you'd like to ask questions after, please feel free, as I said, at any point to stop me.

I forgot to tell you that one of the fringe benefits of this kind of work is that one develops a talent for many things. I occasionally moonlight as a truck driver on off days. We're not so fancy. We don't have a driver as do our two bookmobiles. Those of us in the Community Coordinator Project, which is an outreach project, serve as driver and chief cook and bottle washer.

And just to make you realize that we are not perfect, I never cease to wonder each time I see this film, this was about early September when the weather was still quite warm, how we happened to go out with a copy of How the Grinch Stole Christma . So you see, it proves nobody is perfect. But the little boy reading it seemed just as enthralled at that time as if it had been December. So you see, these little things that we worry about so often, don't really mean that much in the long run.

Some days in, say, two or three hours, we do a greater circulation than some of the branches do, say on a Saturday morning or a half day. But, it's the idea of talking to people. I think at one point in the film you hear the men who stopped to say this is a good idea. I remember, for example, one day we were out and we saw the same truck come past about four times and finally it pulled a few feet up and stopped and the driver came back. He was a truck driver from another part of Brooklyn which is a very large borough and he was lost. And he said he kept passing and he'd seen us there each time he came by and he realized this was the library and felt if anybody could help him, we ought to be able to. Well, don't laugh, we did--because we just happened to have with us a street map of Brooklyn. And we got it out and helped him to get to the place he was trying to get to. So he thought we were great.

Now I don't know how you feel, but we think that's the best publicity and reaction. We get women on their way to the supermarket; on their way from the supermarket. We get them pulling a cart full of soiled linen. We get them with a cart load of groceries on the way to day care; whatever. We just catch them as they are on the street and many of them are so startled to find us there. As you see, they will stop and talk. People who wouldn't dare approach you this way in the library.

And if you're wondering why we emphasize children, I know you're concerned primarily with motivating adults, but, again, as

I said, you have to get their attention. You use as your point of departure the things that you know they're interested in. And every parent, no matter how poor, no matter what the circumstances under which they live, are concerned with their children. And every parent wants something better for his or her child than she had. We have countless people who have migrated to New York from the south where they never knew what a library was. Where, if they got to third or fourth grade, they felt they were fortunate; they dropped out to work. We have mothers 35 and younger with five or six children; perhaps a widow or someone who has been deserted, who has the full responsibility of the house. But she wants something better for each of those children than life has given her. So, if you want to reach them, you reach them through the thing you know they are concerned with and concerned about. And these are the children.

One of the first days we took this van out, and we first got it on the street in 1966, we were at a location. Now what we do, we sort of scout the neighborhood. You know, in vernacular, "we case the joint", and see where we think is the likely place for it. We try to pick those areas where we feel the traffic flow is heaviest. Naturally, we're not going to pick a deserted street where nobody is passing. So, if there's an intersection or a little business area where we can park, then we make a note and we plan to go there.

One day we were on the side of a building that had a blank wall on our side and everybody came out because we have the loud speakers you saw. We have a tape recorder and we play rock and roll, mambos, whatever, and it brings everything living, including all of the stray cats and dogs, for ten blocks around. But that's fine. If the children come with their dogs, no matter how scrungy the mut looks, we say, "Wouldn't you like a book on how to care for your dog or teach him a trick?" He'll probably never learn a thing, but to bite you when you feed him, but the kids think this is great and we circulate books. If you can start with a paperback of dog care, you might be fortunate enough to have that child take something else. Then when he goes home all of his friends and neighbors come back and nine out of ten times, the parents.

Now this building we stopped on the side of, we didn't know what it was, but several gentlemen came out and they thought this was great and no, they weren't disturbed by the loud speaker or anything. And finally one of them came back because we were right in the sun with no protection, and said, "If you ladies would like to come in and rest, have a cold drink of water, you can." Well, I went to investigate. I felt, you know, I'd be the mother hen. It happened to be an undertaking parlor. After I discovered it, I didn't think the staff would want to go there for lunch, so we thanked them and said we'd eat outside because people were coming. So it gave us a legitimate excuse.

Another day we were in an area near a school and there were several breweries and they came out and offered us a cold beer. Only one person in the group took advantage of that - most of us didn't like it - and that was the male, you may well know. Now that's a male chauvinist for you. He left us in the heat and went in and had cold beer.

But this is the kind of thing people do. If we stop near a little luncheonette sometimes, you know the first bite and you've got ptomaine poisoning, but people will come out. We've even had people make a pitcher of Kool Aid or something because they think this is so great, what you're doing for the community and, "It's such a hot day, we thought you'd like something cold." So, it's just unbelievable the kind of rapport and relationship you establish with people.

One of the first days we stopped and a little girl who couldn't have been more than seven, I'd say, came as she saw the children here and she hung around and she'd run around the corner and be back. And she finally realized other children were bringing pieces of paper or writing something and getting books to take home to read. And she didn't want to be left out of the action. Well, it developed when we talked with her, she could not write or print her name. We will, even if a child can't, we will print it out and say, "Copy it." I mean, we do everything except literally guide their hand. But she was so little she didn't speak clearly and we couldn't quite be sure what her name was. She was close to tears. Late in the afternoon, just when we were thinking of closing up shop and going home, I said to the others, "Oh-oh, look who's back!" Coming around the corner was this little girl literally leading an elderly woman by the hand. When she got up to us, it developed the elderly woman was her grandmother who said to me, "I had to come and see what was going on. My granddaughter has been pestering me all afternoon and I had to stop ironing and dress to come down here. It's something about books." So we talked to the grandmother and explained and she was willing to let the little girl sign and we don't ever miss a chance. And so, I said, "What about you?" She didn't have a library card. And when I talked with her she said she liked reading but she had poor eyesight. You don't think I let her get away. We happened to have with us, again, some large print books. I brought those out and the end of that was the little girl registered, the grandmother registered and they each walked away with an armload of books.

Now we don't stand necessarily on principles of them taking two. If someone says, "Does it just have to be two? I really can't take four?" I feel what the heck, if they bring two back, they'll bring four back. So I let them take them.

Now we reached a grandmother who probably never in a million years would have thought of going to the library or reading. We got her through her grandchild. So that's why you see a lot of emphasis here on children and young people even though our ultimate goal might be the adult. Not that we pass anything by. I often say we're like fishermen who go to sea. We cast down our net hoping to get salmon or marlin or something, but we don't throw away any scallops, shrimps, oysters--anything we bring up. Because, if you can reach them young enough, you won't have the motivation problem with readers later. You don't have to try to remake them. This is why we feel even when we think in terms of motivating adults, you start with them when they're young. If you can foster the interest in reading and awareness of the library and what it is then and there, then you have more than half of your job done.

Now this is one way of getting outside the library. There are many, many other things that we do. We go anywhere we can get a foot in the door, and we don't stand on protocol and etiquette. I've gotten all the genteel upbringing my mother tried to instill in me and I've done all of the things she cautioned us that well-bred people don't. I invite myself places. I eavesdrop at meetings when other people are talking, you know, "And what was that you said about a meeting? I just happened to overhear that last part." And I ask when and where. And all of the others do this. And this is the way we get a foot in. And, if we get the foot in, then we push the leg in and eventually we are in. And, I'm sure many people have invited us really to get rid of us. They decide, "If we invite them one time, this will be the end." And, again, if we make the most of that opportunity and make them realize we really do have something interesting to offer, we get invited and we don't have to forget our politeness and genteel upbringing.

This goes along with the adaptability and flexibility. We don't mind being second choice. If someone calls and says, "We're having a program tonight and we found out our speaker can't come. Can you do something?" We don't get our nose out of joint because they didn't ask us first. We might jump in the car and run down to the AV department and get a film or get some books together. You could always do a book talk quickly. And chances are, the next time around, we are the first choice. And this is the way we do it.

The program they had originally planned might have had nothing whatever to do with books and reading or anything related to a library, but this is the way we get our turn at bat. And the next time they may think of the library first, and then we invite them to have the meeting in the library. And very often that works. And then you find you've sort of achieved the thing you want to and you can go on to another group you haven't reached and think of ways to get your foot in their door.

But, other than the van on the street, we use every possible organization or spot that we can; community centers, schools, churches, political clubs, social clubs. You name it and we are there. We all cull the paper, particularly the Daily News which as you know, is a tabloid, but it's one of the best sources for local things in the borough. And when we find out a health fair is being held somewhere, some activity, we call or go and say, "We saw this. Can't we be of service? Can't we participate?" We get in parades. This little van has been in more parades than

I can tell you about. And people respond, "Oh, there goes the library." And so again, we've reached hundreds of people we might not reach any other way.

And these people you saw talking to us on the street do come in. And not only do they come, they bring others with them. They bring family and friends and neighbors, who, like themselves, have not been visiting the library or who made it a point to steer as clear as they could of that red brick building on the corner.

We get into churches and I don't mean just go in to take books, but in all kinds of activities. We had a project, it's still going on, but we've sort of turned our attention to other things called the "Three B Project".

We thought in terms of places where people congregate, we might leave books and brochures that would focus attention to reading and motivate people to read. Where the places people tend most to congregate? The three B's--barbershops. Have you ever seen a barbershop that didn't have a few men just sitting around chewing the fat? Beauty parlors. Every woman, no matter what's her status, gets to the beauty parlor once in a while for a manicure or hair shampoo and set. And last but not least, bars. I'm inordinately proud of the fact I was the first one to break the barrier. I got a lot of dirty looks and I'm sure there are people in Brooklyn right now who still think I was probably a lady detective in plainclothes casing the joint either for policy racket or something. And only once did I nearly get thrown out and it was very politely handled, but they made it clear.

But we did get bartenders to let us put collections in. The things we used were paperbacks. We had special little kits made. We tried to think "What do people talk about? What, in terms of reading and using books, could we put in these places that people would be most stimulated by?" It couldn't be lengthy because people don't spend a full day at the beauty parlor; although some men spend practically all day at the bars and some of the barbershops, we realized that they wouldn't read. So we wouldn't use anything full length. We used things like the World Almanac and the Guiness World Records because men argue about things you know, like who had the highest batting average in a year or what was the longest snake somebody ever found and this kind of thing. And we put in a paperback edition of the Bible. I'm not a habitue of bars, but I know enough people who are and enough about them to know that one of the things they argue about most is the Bible. Now you may not believe that within that setting. I've heard some of the most heated arguments - "The Bible says who begat who and did this and in what book it happened." And they literally come to blows, so we thought we would try it.

The first bar I tried to get a Three B Collection in, I tried to pick an hour of the day when I thought there would be no one there and, of course, as I said, I discovered this bar was always inhabited. I think they stood on the corner early in the morning.

Well, once I got there, conversation stopped and everybody looked at me. They knew I wasn't one of the regulars and they probably wondered "Now what does she want?" And I hate to be chicken and once I've gone that far, welsh and back out so I kept sidling further to the back, trying to get away from the crowd. And one or two moved down a seat. I think they were determined to find out what this gal is all about.

So, I asked the bartender if I could speak to him. You know, sort of moving down, and giving him the sign and all the others listening. So, when I told him very quietly I was from the library and I said, "You're probably very surprised, I'd really like to leave a book collection," I'm sure he was on the verge of calling the men with the white jacket. And he said, "Well, lady, I can't help you with anything like that. I'd have to call the manager." I said, "Well, is he here?" "Yes." Well, he called him and he was gone I think just long enough to tell him, "There's a whacky dame out front; you aren't going to believe what she wants." And he came out with just that kind of a look on his face. So I broached this question to him. And I think he decided then and there this idea was just crazy enough to work. So he gave me permission.

Well, as I said, "Strike while the iron is hot". So I reminded him the library is just a block and a half down the street, --"I'll run right down and right back." I didn't want to give him a chance to change his mind. And this I did. I told him I'd be back in a few days just to see what the reaction was. If people resented it, certainly we wouldn't impose on his willingness to cooperate. And this I did. And I talked with him about the books. He was ecstatic about the books; he was delighted. And I said, "Is there anything you'd like me to change?" We usually left about six or seven titles, depending on the size; as I said the World Almanac, Consumer's Buyer's Guide. They don't have the money to buy cars, but they argue what's the best bargain and that kind of thing. And I said, "What about the Bible?; would you like me....?" And he said, "Oh, no, don't you dare touch that. My boys use that the most. They don't want you to change anything. They'd be upset, if they came back and find you've bothered it."

So I was very pleased to know they use it. And some of the things were very dog-eared and worn. In that place one of the very first things I had to replace was the Bible through usage. So, believe it or not, you see there is no end to the miracles one might accomplish. As I say, "If you're in the right place at the right time and you can bend a little," and as I said, "Get your books and motivation where the action's at." This is where they are and this is when we reach them.

We used somewhat different titles in the beauty parlors. We would include titles - these were all paperbacks remember - like The ABC's of Beauty. Naturally, we wouldn't put that in the barber shop or the bar. But the women found it just great. Ames' What Shall We Name the Baby? was one of the most popular books in both places. And when I asked in barbershops and bars if they wanted me to change that; "Why not? We have as much right to name the baby as the wife does." That was the end of that.

Then they did begin asking in one of the barbershops; the owner-operator said he had boys coming in, oh, around 16 to 21, who normally just hung around the street, but when they found out he had this collection of books, they had begun coming in and they had exhausted everything. And he wanted to know if he could have a new collection and longer things. And this I wasn't prepared for. So, I had to go back and rack my brain and I found things like The Little Limericks by Ogden Nash; short science fiction stories which was quite a thing then and still is with a good many people; short mystery stories; short sports stories; anything of that type. Then he asked for another kit and I thought, well, the first one's in good condition and I realized he wanted two--one wasn't enough to service his clientele. So, here's another possibility; there might be other places in your area.

I'd dearly love to get into some of the billiard parlors. I did try one. It was a combination bar and billiard parlor and when I went back the whole thing had disappeared--the kit and the books. I like to think even though it was a minor loss to us that someone profited. The only thing that bothers me, I don't know if one person hogged the whole thing or if they parcelled it out, "You take this and I'll take that." And I don't know what they could have possibly done with the kit. But, in a way, even though it was a loss, it was encouraging to know that somebody cared enough and found something they liked well enough to steal it. So I always have to include this as one of the unexpected things.

This has been very successful. More recently we put them in butcher shops. We found a butcher. We had run out of money. Brooklyn had fallen on evil times, I'm sorry to say, financially speaking and we weren't able to get additional copies of the original kits we used. So someone discovered a place where we could get plain white shoe boxes for something like 18 cents each. They were much flimsier, but the Public Relations Department made us a sign in Spanish and in English so you could staple them to the back. And we found, if we took the top of a shoe box and using the stapler or glue or whatever you had and put it on the bottom, you reinforced the bottom. Then we got some of the children who hang around constantly with nothing to do and let them paint them. And whatever wild colors they want; flower designs. We had some of the jazziest looking little book deposits you ever want to see, and we put those in laundromats. That's another place people wait. Women sit right there while the wash is doing, doing nothing except gossiping or maybe knitting. And they will use the books, if they are there. And that worked very well. In many of the better patronized butcher shops, as I said, there's sometimes a line. You have to wait while the butcher cuts your meat and grinds, or fillets your fish or whatever. So we found they went very well there. These are all possibilities of casting down your net where you are and drawing in the thing you are going after.

I know of areas where people have taken baby carriages, the old fashioned, large ones, decorated the wheels with strips of crepe paper, filled those with paperbacks and gone to a park or some area where again people congregate. You'll get a crowd because believe me, anybody walking through the street pushing a baby carriage full of paperbacks is bound to attract attention.

And once you do that, you're two steps along the way already. And again, it doesn't matter if it's children; children are going to go home and tell their parents what's happened and parents aren't going to believe it so they come to see for themselves and then you get them. So you can't be afraid. This is what I meant when I said don't be afraid of spoiling that ivory tower or dignified image we have. If you want to reach people and motivate people, you've got to get on the level where they are and start with them. It's as simple as that.

JEAN-ANNE SOUTH - "ON WORKING WITH ADULTS"

Librarians have always been associated with books, and therefore, just the close juxtaposition of the words librarians and libraries with Right to Read would seem to indicate the librarians' fight for self-preservation.

There are many today who say that books are out-dated as a means of communication. These, including some librarians, point to the many new technologies and media presentations which make any form of communication as old as the book or the printed word look mundane and antiquated.

There are some, however, who go even further. They are willing to say that, since there are these new media of communication, one should make no attempt to introduce information in printed format to those who have difficulty in absorbing information in this form, or who have simply not learned how. This argument is being taken to its utmost point in many ghetto areas where, instead of coping with the problems of teaching individuals to read, concentration is being placed on providing information and amusement through educational games and a wide variety of instructional media.

I would submit that, if this pattern is to progress as a sign of the future, as many prophets of education are encouraging, this will be one of the most disastrous and discriminatory steps in the history of American education. One has only to look at who will be affected to see that the major "beneficiaries" of the above trends would be those with whom the traditional educational system has not worked - the disadvantaged and minority individuals. If one is inclined to take the path of "innovation" in order to help the disadvantaged child through the system, then one has to think too of what the future of that individual as an adult will be.

The role of media in communication is a very impressive one, however, in the work-a-day world, especially of the disadvantaged, the only media of true informational significance are the radio and television.

If one considers the type and the amount of information communicated through these media, one would certainly have to admit that there are severe gaps in the quantity and quality of information presented via these media, as compared with that available in print. There still, therefore, might be some relevance for books and reading in the life of every individual.

Just to give a few examples. Apart from the beauty and excitement of innovation which the new media present, what is the present situation? First, how available is this new type of hardware? How feasible is it in terms of expense, appeal and usability? Second, how available is the software for the new media? Third, do we know that people will be willing to encumber themselves with more mechanical toys in order to get information, if there is a simpler means of getting it? Fourth, and even more important, how are we going to convince those who issue information to put it in the format of these new media? Finally, how are you going to change the communication and information-gathering patterns of individuals?

As is pointed out in the book, Responsibility in Mass Communication by William L. River and Wilbur Schramm, "People come to the media, as to other messages, seeking what they want, not what the media intend them to have. Because there are so many media and media units, they have considerable choice. They still have their defenses up, they still defend their strongly held positions. Because of their distance from the media, and the relatively isolated way of reading, viewing, or listening, they tend to put great reliance on their own social groups and their own advisors. Interpersonal channels of information are functioning side by side with mass media channels, and these interpersonal channels are exerting much of the influence on society."

It is because of the strength of interpersonal channels of communication, especially among many of the groups for whom reading has been a skill enjoyed by relatively few, that, in dealing with the problem of bringing this skill to more individuals one must PERSUADE these individuals of the relevance of this skill. "The process of persuasion", as Rivers and Schramm state in the same book cited previously, "so far as it is primarily a communication process, consists of introducing information which leads the receiver to reappraise his perception of his environment, and through that to reappraise his needs and his ways of meeting them, of his social relationships, or his beliefs and attitudes... A change process can be triggered by altering a receiver's perception of his social relationships..." for example, a common advertising practice is to hold out the implied hope of being able to join an admired group - "men of distinction", or the "Pepsi generation."

This brings me to the immediate subject of this institute - Motivation and the Right to Read - especially as far as working with adults. The problem word is "motivation". Suppose one were to change it to "persuasion", then, following the definition given previously, there would be several concrete areas in which to work.

First of all, there would have to be a "communication process", then information introduced. This information would have to be such that the individuals would be caused to 1) reappraise their perception of their environment, 2) reappraise their needs and ways of meeting them, 3) reappraise their social relationships, and finally, 4) to reappraise their beliefs and attitudes.

If one wishes to follow these tactics then, for the moment omitting the first point, the communication process, the second, information, could be taken up now.

What kind of information could you give an individual, or share with a community in order to bring about reappraisal of reading as a basic need which must be filled? The answers, and there are several, can be covered under one overall heading self-interest. The principle of approaching an individual or group at the point of their individual points of self-interest has always been the guiding principle of organizers.

Some of the headings under which self-interest can be further defined or broken down are: survival needs; pride; political power; and economic growth.

To take the first, "survival needs", this is the most basic approach which one can make to a disadvantaged individual, group or community. No one cares about recreation or political involvement as such, or any of the other sidelines of life, if his major preoccupation is with survival. The opposite of this is seen very clearly today, when one sees the increasing problem of "leisure time" in certain classes of individuals. A century or more ago, this was a problem only for a minute fraction of the population; now, however, it has become a problem for almost the majority of the population of this country. But, leisure and the concerns which it brings, can only occur when all the basic survival needs have been fulfilled. This is the area, therefore, where one begins to provide information to one's target community.

Some problems of survival are: consumer protection; health and welfare; shelter; and legal aid. Under consumer protection, libraries could provide informational programs on food costs, types of food, nutrition, budgeting, basic information on individuals and agencies to whom complaints should be addressed about prices which are higher on welfare-check day. These are just areas in which there are large numbers of films, pamphlets, guide books, and other materials which can be used to show a community that their basic survival problem of making the food stamps and welfare checks stretch throughout the entire month can be solved.

Another area under consumer protection which is very important is credit, or long-term payment purchasing. This is a very severe problem for many ghetto area and disadvantaged residents. Firstly, credit is very difficult to obtain from respectable firms, if you are below a certain income range. Secondly, those firms which do offer credit often do it at extremely high rates of interest, or may capitalize on the purchaser's lack of ability to read, in order to get him to sign inflationary or fraudulent contracts, to which he would then be bound. You also find merchandise advertised at eye-catching low prices, then when the purchaser enters the store he is persuaded to buy some things "much better than that" at greatly increased prices. This is called "bait advertising".

Librarians can distribute consumer protection information and guidelines, as well as arrange programs which deal with these issues, as a means of starting a reading program. To turn to another survival need, Health and Welfare, this major area can be broken down into such need areas as drug abuse information, social security, care of aging, child care; disease treatment and prevention, family planning, abortion counseling, and many other areas. Just from the topics mentioned, one can see how difficult it would be to satisfy all these survival needs with up-to-date information in other than the printed word. Remember, radio and television programs are one-shot phenonmena. After they are over, there is no ready-reference item to which one can refer in times of stress and need.

Just to go a step further, the problems of shelter can include bad landlords, improperly run buildings, outrageous rent hikes, infestation by vermin, poor plumbing, and all the other problems to do with shelter. It is easy to see that here too there is a great deal of information available; but it is in printed form, such as building codes, sanitation and fire regulations and laws. These are just some of the issues that can be used in order to organize an approach.

Finally, there is always the problem of legal aid. Adults are always in need of this, especially in disadvantaged areas. There are the consumer problems which would require this, the problems of children or adults in trouble with the law, etc. It is a known fact that the majority of the prisons in this country are filled with individuals from disadvantaged and minority groups. This is not because the majority of the crimes, or the most grave of them, are committed by the poor or minority sectors of the population. Rather, it is because the advantaged have the money, prestige, or power to get good legal advice and defense, and so do not go to prisons for crimes they have committed as regularly as the disadvantaged, who have little recourse and end up in prison. This, then, is another survival area.

No library is going to find its target group of non-readers totally on the survival level. There will usually be fairly large numbers who have to be approached with information bearing on other areas of self-interest.

Pride is a very important area of approach - and a means of persuasion. This may be the pride of the individual in himself, his ethnic group, or in his accomplishments; or it may be community pride, as could be approached through community associations or block associations.

To deal with the individual first, who has not seen an adult disparage the reading habits of a young friend or relative, or even, in desperation, take all the materials away from the child, and even forbid him the use of the library? This occurs more commonly than one would realize. In fact, this can be traced to be a major root of the problem of why children of some of the major disadvantaged groups in this country have problems in school with reading. It is not totally the system of teaching. The problem is often that the parents cannot read. Not only is there, therefore, no reinforcement of the school instruction given in the home; but often, if the child is eager during the early grades and then sharply retrogresses, it is because the parents have in some way belittled the skill of reading. They themselves cannot read, they therefore cannot help their children and, besides having to live in severe circumstances, have to see themselves further belittled in their childrens' eyes. They therefore adopt the line that reading ability is unessential - just look at where it got so and so....

Unfortunately, as mentioned previously, this is being unintentionally reinforced by large numbers of educators and librarians who are now, instead of coping with the reading problems of both adults and children, increasing the problem of providing diluted amounts of information in "catchy" media format. This is not intended as a total criticism of the approach of multi-media instruction. It is, however, a criticism, and a severe one at that, of the philosophy that it can be either reading or multi-media audio-visual presentation.

However, if one recognized a part of the problem here to be the injured pride of adult non-readers, one has a possible solution. A good example is the famous Japanese violinist and teacher who toured this country and Europe with his child prodigies. The secret is simply this. The children begin learning to play the violin at the ages of two and three years; but at the same time that the child begins lessons at least one parent must begin lessons too. Parent and child share the same lessons, and learn together. The situation is mutually reinforcing. A result is that the child, by the age of ten years has a choice of a musical career, if he is exceptionally talented, or at least has the hope of playing in community orchestras; while the parent, in normal situations, ends up with a certain amount of musical ability.

There is no reason why this same principle could not be introduced as a solution to adult illiteracy, and a partial expansion of early childhood education principles. The fact of the matter is that it was never true what some individuals have been saying: "It's too late for the adults...let's concentrate on the children."

The library could be instrumental in getting together the community leaders - through setting up a type of community board. They could design a special child-parent reading project which would have a very special prestige in the community. This program might involve qualified community residents as teachers, and have different levels even progressing past the high school diploma level. The library could provide meeting space, reading materials, joint parent-child programs such as instruction in story-telling or picture-book and reading aloud training; as well as helping to design the project and to obtain the financial resources to run the program.

Another area of interest which could be an approach is that of political power. There has been a widening interest in political power evidenced by many new "leaders" or spokesmen for disadvantaged groups or communities. These could be as small as a Tenants' Union, a block association, a community school board, or a community development project; or could involve city-wide or national issues.

Many disadvantaged groups, and especially minority groups, have decided to work on both levels of involvement. On the one hand, the grassroots community political support is very important for smaller issues, and as a power base; but on the other, when the question of national policies are being argued; e.g. bussing, then a national forum is necessary. Today is the time for hope in the case of minority representation in positions of high power. An individual can progress from Chairman of the Block Association to District Congressman with little difficulty, as long as he has the necessary reading skills to acquire the necessary education or political knowledge. This makes much more possible the much-vaunted story - from log-cabin to White House - here, rather, from ghetto or slum to Congress, Senate or White House.

The library can be very instrumental in persuading those with a politicial bent, but without the reading skills, to take the necessary steps to remove the stumbling block to higher aspirations. The Block Association Head who assumes that position by being persuaded to reassess his potential and take the step of learning to read, could then correctly attribute his resulting high position to the library's involvement in the adult reading problem.

Finally, there is the issue of economic growth. For the individual this could mean more or less money in his pocket. For the community, it could mean an entire economic re-birth. There have been proliferating guides for the small businessman on how to start a new business. There are the federally funded projects which are designed to advise disadvantaged and minority individuals in setting up businesses. In addition, there have been increasing amounts of loan funds and subsidies to these groups, so that ghetto communities can be restored to economic sufficiency.

The role of the library is to identify those individuals who could profit from all the resources listed above, but who remain small time wage earners because of little or no reading skill. This can be accomplished through a community board, similar to that mentioned previously.

The individual interested in bettering his financial status through new jobs could certainly be interested in the many technical manuals for different civil service jobs. The problem is that, even for jobs which require driving a truck or a piece of heavy equipment, reading skill is necessary. This goes back again to the same type of solution as that for the issue of the pride of the individual.

Well, those were in the area of "what information" as far as the strategy of persuasion. What has been presented were some of the information issues which might cause an individual to stop to reassess himself and his potentialities. You may now have convinced yourself that you now have the arguments with which to persuade your target community of the importance of reading. But, how do you carry through? The next step is organizing for action. That is right! You have now become your community "organizer".

One word of caution here, this does not mean that suddenly the librarian has to be here, there and everywhere in the forefront of the community politics. In fact, it is just the opposite. The secret of the professional organizer is that he stays in the background and lets the community people shine in the full glare of publicity.

The best level at which to begin is with what is called "grass-roots organizing". Incidentally, I would recommend to you a book called The Organizer's Manual by the O.M. Collective - a $1.25 Bantam paperback, for details on organizing for a variety of purposes.

The concluding portion of this talk will be a sketched outline of how to organize for an Adult Community Right to Read Program.

Community organizers get involved in a community in one of four ways: by invitation of a sponsoring group in the community; on mission of a sponsoring group outside the community; come in of their own accord; or are native to the community and want to change or influence certain things. The ultimate aim, no matter which you happen to belong to, should be to help people gain control over the forces which affect their lives. Frequent targets of organizations are unconcerned or corrupt government officials, individual oppressors such as slum landlords and exploitative store or business owners, and other sources or symbols of community suffering.

To lay the foundation, the first task is to define the issues. It is very important to learn the issues from the people - the corner grocer, the mothers in the local playground or laundromat; the kids who hang out on the street corners; the people in the local health clinic; the men in the neighborhood bar. The local newspapers and radio are also good sources. You will find that most of the issues will fall into one of the four issue areas previously dealt with at length.

The important thing is to gauge the existing community problems, as well as the attitudes of the people. It is also important to find out as much as possible who runs the community, and how they stay in power. Visit the identifiable community leaders: members of the united fund, local ministers, and even the president of the local bank. Get additional names of other people. Local professionals, clergy, teachers, and members of different groups will be found to be good conscientious people.

The next thing is to choose the issue. The important thing to remember is that Reading is not necessarily an issue in itself. The issue has to be stated in terms of a real issue in the community such as tenant evictions, pollution, drug abuse, or others. The problem will be to demonstrate how lack of reading skill has contributed to the problem.

There are many issues which can be attacked as a step toward a community reading improvement program. The issue, however, should be an attainable goal - even the placement of a new stop sign to permit children to cross a busy street to go to the library is trite, but enough.

In planning for any action, certain steps are necessary. The first is to state the goal of the action. To say that the goal is reading improvement is trite and meaningless. To be meaningful the goal should be specific. Is it either going to be the beginning of a new project for parent-child reading instruction, or expansion of a Headstart Program into that direction; or is it going to be a series of consumer education programs?

Can you give clear reasons for the goal? Is there an evident problem? Are there sufficient reasons why other persons might support or contribute to this goal?

It is important to have alternate strategies: one might be a community planning meeting or "charrette"; another might be a proposal-writing session to obtain funds; another still might be a set of programs on a topic of hot issue. Take store of the people, effort, and resources necessary for each alternative strategy.

The next step is to make your purpose known - leafletting and talks in churches, schools, bars, and on street corners are different means. The local newspaper or radio station are also channels of publicity. Try to get opinions, suggestions, and other feedback, and incorporate them into your plans.

As soon as the time is right to begin organizing community manpower, an open meeting should be arranged. It is important that a community member must call the meeting - not the organizer - (in this case, you, the librarian). The first meeting should be held in a well-known place - the library auditorium, if there is one, or a church, school or other community meeting place. The best way to organize people for any purpose is on a one-to-one basis. Note well that few people respond to a leaflet, except in upper-middle class and student communities. Invite people person-to-person. Talk to as many people as possible and, if possible get it in the community gossip line. In bad neighborhoods try to arrange for protection for people coming and going home late.

The preparation for the first meeting is important. Remember those few people who showed interest in becoming leaders. Talk to them about pulling the community together around the issues. There should be a good deal of work with the person who is going to chair the meeting. Remember that this individual is going to be a key factor in the success of the organization, and so he should be chosen carefully for acceptability to the community.

It is important that all who attend get involved in building the organization. They can be involved in the specific struggle by being given tasks which should be completed and reported on at the next meeting.

All the meetings should be short, and more than just talk; the issues should be kept alive and close to the personal interests of the people. This will be especially easy in the case of issues relating to survival needs. Block parties and other such efforts are ways to involve new people.

One should realize that a very small percentage of people may realistically be expected to participate in the routine life of a community organization. One or two percent is good for truly committed activity, and there should be larger numbers, however, who should be able to be counted on for temporary active support for a given issue.

When a number of community organizations already exist in a particular geographical area, an inter-community interagency organization will help each group find out what each other group is doing, and keep all groups informed of new programs, opportunities, and threats to community welfare. It enables pooling of resources for mutual benefit, and permits coordination instead of duplication of efforts. A coalition organization will enable groups with common interests to work together to meet common problems, and to redress them collectively.

It would permit, in the case of urban renewal, community groups to frame jointly one redevelopment plan to present to government agencies for funding. It would also facilitate supervision of the project, and the monitoring of the administration of the funds in the community.

The librarian/organizer's job is to help people to clarify the problem, and to work effectively toward a common goal. His success will be determined in degree by his practical knowledge and the energy he brings to the project. The organizer/librarian cannot regard the people he intends to work with as objects of manipulation, for then no real understanding can be achieved, and the problem would not be solved.

An important point to be brought out is that the librarian must, in order to be successful, undergo political self-education. Librarians have always been shy of politics to a great extent - this is totally reprehensible, if it is true that knowledge is power, and that power and politics go hand in glove. This does not mean, however, an endorsement of the library becoming involved in partisan politics - rather, it is used in the sense of definition in the AMERICAN COLLEGE DICTIONARY of "political" - meaning "exercising or seeking power in the governmental or public affairs of a state, municipality, or the like", or "affecting or involving the state or government".

It is important to analyze oneself as far as attitudes, opinions, prejudices and beliefs. Where did they orginate? What is your social class; what is your economic freedom; what prestige do you attribute to your job, your education? What are your ethnic and class prejudices?

These are not just idle questions; rather they are most important; because they cannot be hidden from the people you are working with, and any librarian working with a community board, especially in an ethnically different or disadvantaged community must realize that there will be accusations and suspicions of prejudice either expressed or half concealed. If you do have certain prejudices, it is always better for you to have admitted them to yourself, and to have come to terms with them, also to have decided whether, in the face of this you can honestly work with the people you intend to work with. For example, if you think, and this is a far out example, that all American Indians are lazy and dull-witted, and that special programs are therefore necessary for them, then don't try to run a Right to Read program for them.

This knowledge of self is very important as a preliminary step toward linking your own individual history and personal views with more general political views and current political struggles. At least you will be aware of your own ideologies and biases. Find a general topic which can be explored for a deeper understanding of the issues - background, history and theory of the problem which you are going to organize your constituency.

Once you have gone that far, you are ready to attempt to organize people and to use more than your own individual knowledge. A workshop is a good idea to begin with. This might be in preparation for action, e.g. personnel training or decision-making; or, it can be for education and consciousness raising.

During the whole process of discovering the real issue with which to attack the reading problem, you, the librarian/organizer, will find yourself developing into an entirely different, and more aware individual. You will spot a political happening of major importance and be able to organize a workshop immediately after its occurrence. This can be most effective as an educational device. This event should be closely related to the lives of the workshop participants; e.g. in early 1970, there was a spate of deaths of children from drug overdoses in the Harlem area. The newspapers in the area gave full and lurid coverage to the occurrences; but it was not until a particularly young child had died that there was an outcry from the community. That was a setting in which a workshop on drug abuse, its causes and prevention would have been desirable. This would have provided a forum for joint planning to counteract the spread of drugs in the community.

A Political Study Group can be set up to study a particular area of an issue, prior to action by the community: For example, the groceries or supermarkets which overcharge on the day when welfare checks are delivered. This type of activity not only involves the members of the community in the effort, but gives each a stronger purpose and commitment. Besides, what better way to prove the importance of the ability to read. Another such group could be on rent control and tenants' rights.

Still another area of activity can be called Power Structure Research. A power structure exists in every community, no matter how small. A list of local businesses should be easily available in the library for the community to consult. Executives and directors of businesses will be in Poor's Register, home offices will be in

Moody's Industrial Manual, unless they are local. Banks are central to the power structure - their officers and financial data can be found in Moody's Banking and Finance Manual. The Lawyer's Directory will provide a list of local lawyers, as well as many of their corporate clients. Information on property ownership is available from the local tax office, and information on planned urban renewal projects, with lists of land owners involved, can be secured from the city planning department.

One final word - on communication. This is always easiest and most effective with one's own age, class, and occupational group. It is therefore essential to know the basic principles of persuasion so that even a middle class librarian can know how to address oppressed minorities, industrial workers, and older people generally.

Fundamental change will not come until masses of people are in motion, demanding it. People are impelled to move not be theory or abstracts, but by recognizing that their immediate conditions have become intolerable, and by determining to correct them. It is important to remember too that people are not mere representatives of a class or race. To treat them as such is manipulation, and is inexcusable - no matter how important your message is.

There are many forums under which to get a community organized. Some are: storefront learning centers, tenant's unions, organized economic alternatives - such as consumer protection groups to deal with "bait advertising", "guarantees and warranties", credit sales or installment lending, and many others.

All the above suggestions relate directly to some of the essential survival needs of disadvantaged communities. There are many more issues and problems out there, and also many other ways of organizing for a solution. The important fact to remember is that unless you organize the community around some of its most pressing problems, you will never be able to have a true Adult Right to Read Program. In fact, the organization is the motivation, as well as the means for taking action on the problem.

VINCENT ANTHONY - "PUPPETRY WORKSHOP"

(reported by Jacqueline Morris, Ft. Wayne)

My first session at the Motivation to Right to Read Conference on Friday August 25 at 8:30 a.m. was with Vincent Anthony's puppet workshop. Because participation had to be limited to those few Mr. Anthony could guide personally, not everyone who wanted the workshop could be included. Elementary school librarians and children's public librarians were given first preference. Since I coordinate media clerks in 23 elementary schools and could take what I had learned back to them, I qualified.

After introductions and telling about ourselves, Mr. Anthony told us about himself. His theater is in Atlanta, Georgia. From this base he and his troop build puppets and puppet stages, teach children and adults, and give workshops and performances across the U.S.A. As background, Mr. Anthony told us a short history of puppetry. His group is carrying on a centuries old tradition. Satire from a puppet is not a large threat to authority; so kings and commoners have loved puppets since pre-history.

Mr. Anthony explained that puppets are always one of four types, shadow, hand, rod, or string. He recommended his choice of the best book on the subject, Puppets for All Grades. It tells how to make and use all types. For that day we were to learn to make and use a construction paper hand puppet.

We talked over why we as children's librarians would use easy puppets in our work. Mr. Anthony strode around the room drawing each of us out as we explored ways to use puppets in a library situation for better communication with children.

Story telling is obvious. Puppets can help to introduce a new story, or to dramatize or reiterate an old one. Other ideas were puppets: to give information, as in orientation; to teach care of materials; to show use of the card catalog; to give rules and regulations; to show how to use reference; to encourage good behavior in the library; to exemplify positive relationships; to motivate reading; to provide public speaking practice; to present poetry and the fine arts. Ideas came fast and furiously under Vincent's questioning.

Then the participants divided into three groups. A play with specific parts and characters was given to each of two groups. They were to make puppets to fit the roles and to put on the play for the rest of us. Those in the third group were to decide on individual projects, taking one of the ideas we'd explored and making a puppet to carry it out. We were asked to think the project through, to complete all details as when would this puppet be used, why would it be used, what effect was intended. Mr Anthony insisted the idea must be something we could relate to ourselves. He did not set standards; for example, he did not show us any of his puppets. He wanted to encourage our own creativity. (In return we should not set standards for children. Puppets they make should be to communicate their ideas and not be a copy of some adult mind.)

With this information and background, materials were passed around and Mr. Anthony set us to work. We made hand pinch puppets of folded construction paper. Bright colors were encouraged as characters are not to be realistic but representations. With children, the size of the paper used should reflect their age, bigger for older children. Teenagers love to make huge ones, Vincent assured us. He gave directions as we went along -- how to make faces, ears, teeth, hair, bodies. Everyone did his own thing with amazing results. The puppets were fantastic, each unique. Pigs, dogs, devils, little boys, and birds -- creative imagination was evident in all.

Mr. Anthony gave constructive criticism to our acting performances. He explained that the puppet is an aid in telling something you cannot tell as well by yourself. You must participate vocally with it. You talk to it and it must talk to you. Humor is an important factor for a good act.

One of the plays was chosen to be shown for the whole group at a dinner session. We were all to bring our puppets and let everyone see them.

We left our session at the puppet workshop after 3 1/2 hours of very hard work with a feeling of accomplishment, a lesson well learned and specific ideas to take to others!

POLLY S. RAUH - "MOTIVATING READING IN A SCHOOL SETTING"

I'm Polly Rauh. I'm Media Specialist for Elementary School Development for the Stamford Public Schools, Stamford Connecticut. I feel I'm kind of jack-of-all-trades and master-of-none. I've been an elementary and early education teacher and we started the first of the media centers on the East Coast eight years ago as an outgrowth of the Knapp School Foundation Project in Plainview, New York. Then we met a lot of resistance. I met resistance from school librarians; I met resistance from classroom teachers; so I went back for one year, four years ago into a second grade classroom to prove it could be done. I still have resistance, but they figure if she is crazy enough to have tried it and has had some success, I guess we'll try it too.

We have been teaching reading from basal texts. We've been teaching reading by drill, by all kinds of gimmicks and we haven't succeeded a hundred percent. We have a large number, the statistics were rather staggering yesterday, of the children who just are not either motivated or able to read at a level that will take them into adulthood or successful life. So there has to be another way and I think you people, who I assume are mostly school librarians--how many are school librarians?--alright, the bulk of you--the rest of you who are public librarians, I feel that there's tremendous interweaving. We should cooperate. We have the same interest in heart. It's the child and then the adult for learning, not only learning to read, but motivating, wanting them to read.

But as a librarian, I feel that the world is kind of in our hands. Last night when Bessie Bullock was talking, she gave her three key-note words, adaptability, availability, and flexibility. My feeling was, well, now I can go home. She said it; I have nothing else to say. Her same three key-note words plus atmosphere, so that we have four, are really our key-note words moving into helping children read, wanting to read and getting them to be really avid readers.

I think that first of all the biggest problem we have faced is semantics. Is it a library? Is it a learning center? Is it a resource center? Is it a media center? Is it an instructional materials center? Finally ALA has adopted "media center" and the term for the person who is the professional in charge is the "media specialist", which we're still a librarian, you're still a teacher. I will use media center only because I have spent the last 18 months being drilled, "It's a media center." That is a word that Stamford has now adopted. It is still for those of you who call it a library, a library.

But it is no longer just a storage place for books or for also nonprint materials. It is not a distribution center. If it is, we're missing the boat. It's not a classroom situation where they come for just library skills, instruction and to borrow. It really, honestly and truly is the heart of the school, if it is functioning the way it should be.

It is a living organ center. It is the nerve of the who school curriculum. It's a place where we as educators can appeal to all; "each child at his own level." The library should be the facility in the school that encourages learning not resistance. It's pro-offered information. We don't ration it out. We don't say, "You take one thing and bring it back in two weeks and you can have another."

It should appeal to the reluctant reader as well as the avid one. Now that's a big charge. That's everybody; all the time; for everything. In this vein we have to realize that we need to place more responsibility on the child for his manner of study, what materials he's going to use, how he's going to do it, and rate of progress.

I had been in a school of twelve hundred children. I was only professional. I felt like I was playing God to everybody and everybody said it can't be done. It can be done, if it's a cooperative effort. You're not the only person on the staff. They talk about media specialists as a curriculum change agent. They're working with the teachers and they're working with the children. But, if we give the children the responsibility and there's been planning both for the media specialist, the child and the teacher, these children really can function at a level that you'd be surprised. They're much more at ease with all the wires and all the gadgets than you and I are. They grew up in a technological age.

This is really a world of communication. We're past the point of being able to teach these children and the future children the facts they have to know. Your world of knowledge is doubling at a rate of once every three years. And what we teach today is outdated tomorrow. So the prime direction that we are taking in Stamford is to teach these children to recognize the problem and to be able to go after it; to tackle it. It's the "how", not the "what". And we're trying to get away from the regurgitation of information or facts. Who cares what the rainfall in Bolivia is versus Chile? If the child needs that information he should be able to know how to get it and to hand it back for a written test of that sort.

Campion states that, "The lifeblood of education is found in communication". And we educators have the responsibility to use every available means at our disposal to overcome road blocks to learning. The thing that we're concerned with today is motivating to read. I hope you agree with me that libraries can be and should be kids stuff, fun for us too, as the professional.

When we think of a reluctant reader, a child who either won't read because he hasn't developed the skills or he doesn't want to read, he's not motivated, is the answer more drill, more practice, another book, another session with remedial reading, another push, it's got to be "try this, try that?" I think the answer's no. If it were, we would have had a hundred percent success in skill development and we'd have turned-on readers and we don't.

The primary causitive factor relating to reading problems seems to be in our experience a lack of motivation. Because these children have met with repeated failure, they are often very reluctant to even take an active part in the instructional program in the classroom anymore. These children need an opportunity to become involved in some experience where they can achieve a degree of immediate success. And thus, they also achieve that feeling of selfworth; "I've done it. I can do something and I can succeed."

As a child recognizes that he has acquired new knowledge, he will be motivated to continue in that direction. I truly believe that motivation comes from accomplishment itself. And the task is, how do we get these children to make an accomplishment, to be a part of that?

We must devise or select the method and materials that will interact with the differences in learners so that achievement will take place for all our students, not just taking one approach and hoping it fits every child. I think one example of what we've been using is the Cornell Program, the audio-tutorial approach to science, where you have children second and third grades using taped lessons with the materials right there. It's an on-hands approach. They follow the directions on the tape. They proceed to put the battery together and bulb lights up. They succeeded there and they also have the book on various levels of reading from the almost "see Spot run" level, right there as a reinforcement. But they had the experience of the auditory and the doing. And then they take the book, because they've had the success of putting that battery in operation.

We found that when you do the same lesson without the tape reinforcement, giving them very simple printed directions to go with these materials, the vocabulary growth is not anywhere near as great as when they have had it on the tape. He is excited because he's gotten the bulbs to light up and made the electric board. And he knows the word "battery" and the word "light", because he's had it on the tape and he's had it on the printed page with the word underneath it. And a transfer does take place.

In a paper in 1967 at the International Reading Association Conference, it was pointed out the potential use of non-textbooks. Now we all, I think, have grown up in the era of the teacher and the textbook are the basic sources of knowledge and I think we all agree that in itself is a falacy. But in reading readiness, initial reading instruction, it's been found that non-textbook materials can create a desire to read and provide the entry into literature, and then later on, stimulate voluntary reading.

Now the Weston Woods filmstrip/cassette program we are using in kindergarten and first grade where we have a large range of the filmstrip, cassette and paperback book. And they're used on an individual basis by individual children, or a small group or a total class with the teacher with follow-up. The books are right there. They get that reinforcement; the idea that what I've seen and what I've heard is really taken from this book. And the impact, the interest that is developed from the child who really couldn't care less about "run, Spot, run, run, run, run, but Madeline or Angus and the Ducks, or Curious George, they're turned-on and they really are. It's really using a multi-media approach to story books. And those who are not interested in books, many of them are motivated by using those primary senses of looking and listening. So this is a means to draw in that reluctant non-reader.

Carolyn Whitenack, in the Knapp School Project, and I keep going back to the Knapp School Project, because I really feel that this is probably one of the biggest in-roads we've made in changing libraries from the storage book house, says, "I do believe that we must for each student find the things that motivate him. Since each child is different, a variety of media can best assist in the motivation."

Now, there's a mutual reinforcement of all media. There's a time that the book is right. There's a time for the filmstrip or tape or science materials are right. We have to fit that time not only to the particular objective, educationally, but to the child. Where is the child?

Probably the most exciting program that was just developed just offhand because the teacher just knew that she was missing children. She would say, "Everybody has to read a book and give me a book report at the end of the week." This was for the fourth grade. The children themselves developed thirty-five ways to do a book report. It could be an advertisement on the video tape recorder. It could be any means. And rarely in the initial stages was it a written report. And this was something that they could select. And they thought of a variety of ways. Sometimes the child who couldn't care less about reading, about the rain fall in Bolivia, if it's something that pertinent on the front page of the local newspaper, can take off. We can use on motivating the periodical, newspapers.

All materials, especially the book, in the media center must be at a multi-reading level and multi-interest. And this is exactly what was said last night. You really have to use the saturation technique. You cannot say that in fourth grade we study the desert and then proceed to buy all materials appropriate for the fourth grade level, reading level, where fifty percent of the children fall below it anyway. You really have to have materials that run the gamut. I think in many of our schools in Stamford we have children in fourth grade who go from nonreader to eleventh and twelfth grade and plus. So that when everybody is doing the desert, to have one level of material is hopeless. You've reached a very, very small number.

One thing I just can't state strongly enough is that it's a team effort. We are no longer special services or something that can go away. I think when you equate a library with special services, it's like the cafeteria program or the bus program. It's very lovely that we have a hot lunch program or we have bus service for the children or we have a dental hygienist who comes and cleans the teeth once a year. But if the funds run out, the school system and educational program will not really stop running with these deletions. You take out the media specialist or the librarian and you're taking out a very strong, active part of the curriculum program. So I think that we have to move ourselves more andmore into the instructional, make other people realize that we are a part of the instructional program and we are not surplus or the extras or the goodies. And in doing this we have to work with the entire team of teachers. You cannot possibly know every child, his interests, his academic ability level, his emotional needs, academic needs. This is something you have to work along with the classroom teacher, maybe the specialist in other fields in order to do that.

The use of multi-media will assist pupils to learn at a pace controlled by themselves, and with materials that enable him to experience success. I can't help but go back to the Riverbank School Project which was our very first effort in the East by a school system to do a media center. We took a standard library in a classroom and through parent involvement, teacher involvement, we put together what we had.

And there was a little boy, Tommy, in fourth grade who I am convinced had never gotten over past My Little Red Storybook, My Little Blue Storybook and he never, ever cared to do anything about it. It was the time of the World's Fair in New York and somebody had gone to one of the Sinclair Oil exhibits with the dinosaurs and came back with one of the rubber or plastic models of the brontasaurus. And somehow or other somebody had told him, "Gee, that's sitting in the media center." And this child came and looked and stood in the doorway. You know, this was really forbidden territory to him. His class would come and he would and he would go to the bathroom or he was sick and he had to go to the nurse. He had work that had to be finished. He avoided us as much as possible.

We were then on a schedule where children came at ten o'clock on Tuesday mornings, because that was the time they had the need. He just had never really been active in that center and he edged his way in and he finally looked at it. And he looked at me and he said, "I like dinosaurs." Which I've decided that every child from age four up likes dinosaurs. And very daringly he said, "Do you have anything for me?" I said, "Well, I have a filmstrip." And we went from there to the pictures and we did have a tape. He said, "Anything more?" and I said, "Well, books?" "No. And I said, "Well, you know that we have the state park, the Dinosaur State Park in Rocky Crag. So he apparently had talked with his parents and up to Rocky Crag they went, which is about an hour and a half from Stamford, one weekend. And he came back and up there you can make your own plaster of paris molds of the dinosaur tracks that were found. And had two. One was his and one was mine for the media center. And he said, "But I'm really not sure they had it labeled right. How can I find out?" And I said, "Well, I don't think I can help you because I only have books." And his answer was, "O.K." And that child is now-that was seven years ago-is now in high school, tenth or eleventh grade, and last year was Honors.

Somehow or other he clicked. It was something that I could reach him or he, himself, allowed himself to be reached, because it was his interest. I still have the dinosaur track. If I move my office, I move it myself. It's something that, you know, kind of shows me that you can reach them to read in another way. We're not all geared to that initial introduction to the printed word. As was said yestereday, "It can just be symbols and have no meaning." He is turned-on. He is going to be an active member of our society. He is right now.

We've used films to introduce books. The idea that what they see in the film comes right from the book that is available. It's the availability. It isn't, "I'll get it from a central distribution center for you in two days or two weeks". The things really have to be there.

We've been using learning packages that are developed by teachers for specific educational purposes. I have some samples. This is an independent learning activity. It's been used in third grade where the child really makes a contract with the teacher. And they pick the topic. And they decide on the types of materials they would like to use, come to the medial center, using the card catalog, find out what's available, and then setting a time limit, arrives at a deal with the teacher as to how they are going to show her their accomplishments.

It might be a written report which is traditional. It might be by making their own filmstrip, making their own tape, overhead transparencies, a drama, presentation. It can be almost anything. It's something that can be adapted. This is probably a more formal approach. This is a very traditional teacher, who, as she said had slipped from everybody with the basal texts into this type of approach.

In another school they use just a slip of paper. It can be just a crunched up, torn off corner of a notebook page where the child, in the conference with the teacher, it can be five minutes before the bus leaves the night before, is "contracted" to do something in the media center.

And, we have gone off of scheduling except for our little ones, our pre-schoolers, to come, and our kindergartners, to come, for story hour. But beyond that we feel that you cannot legislate on a schedule the needs of children. You sometimes have a time when a teacher wants to come with a total class and maybe wants a library skill lesson. And that's fine. That time is set aside. I know they're coming or the professional knows they're coming and that's it. But children, when the first snowflake falls and they want to know what a snowflake really looks like, they need to come then and get the magnifying glass and go stand outside and catch the snowflake and look at it, or come in and get the books, or filmstrips or something on snow. They can't wait until Tuesday morning at ten o'clock.

This has been a difficult accomplishment. I know I as the classroom teacher, even when I went back to prove that I could motivate my children more by use of nonprint and print together, meeting individual needs, even then, I was worried as to what they were doing down there all that time without me? Sure, I knew my top children, my responsible children would be fine. But just what was going on with that little devil who wiggles all over the floor and never followed a direction.

And they used to laugh. Every once in awhile I'd go to the door of the media center and just stand there and look and there they were engrossed in whatever they were doing or getting the help. If they want help, they let you know they need it. But these children are going now on their own as they need. Now, it is not saying that it's willy-nilly. They get up and walk out of the room. We have felt that we still need some kind of control for the teacher or Johnny's going to be gone every day at ten o'clock when math lesson comes along because he doesn't like math. So there is still a pass system where the teacher does still initial it, but we know that Johnny's there with her permission and not as a means to avoid math.

The major emphasis is really giving the child the responsibility to select his own learning materials and use them in his own fashion. We've got to give the student freedom to browse, and this we get through open scheduling. There is a curriculum to cover, true, but it may be the finest curriculum in the world, if it doesn't motivate, if it doesn't turn that child on, he might as well stay home. He might as well be outside playing ball on the street which is really where his mind and his heart are. We have to have a wide latitude of choice, of types of materials, ranges of materials, and the freedom of selection and to come and go.

They've got to have time. I don't think there's anything sadder than to see a child come into a library or media center and look at the clock and say, "I've got seven minutes. I've got to get it finished. I've got to get the materials and I've got to get back." There are some children who can do it in seven minutes and there are some children who need an hour in which to do it. And I think that this is an area where I've had to work with classroom teachers that, yes, you have to give some kind of limitation of time depending on what their scheduling may be, but you can't motivate a child, you can't get a child to be interested and turned on if he sits in there watching the clock and God help him if he's two minutes late in the hall coming through the hall.

We've got to give them the materials, the responsibility and a liberal loan policy. When I first went into the program in Stamford, every child took five books every other week on Tuesday morning at ten o'clock and those were his books. He had to have the five. The teacher had to check to see that he had those books. And he had to keep them. Now, first of all they're working under a time pressure. Second of all, sometimes the materials, books and filmstrips, are things that we think we want. I've made mistakes and I'm sure you have. You take something and you read the first ten pages and, you know, forget it. But this was the program.

Our children now can come and go at any time during the day with a teacher's pass, before and after school. Anything they borrow in the media center can go to the classroom or it can go home. I have filmstrips and filmstrip projectors go home over night. We do have a parent permission thing for the equipment part of it because of the financial responsibility. The same as if you lose a book, you'd lose a filmstrip projector, then someone has got to pay for it. But these things go home. Only once in seven years in my direct experience have we had any damage, and that was a child who getting off the bus slipped with a record in a bag. I had a phone call at home and the mother identified herself and she said, "I'm at the Stamford Hospital, could you please talk to my younster, she is crying. She broke her arm. It's not the arm; it's the record, it cracked." So that again, we're giving them responsibility. They can take it and accept it. They're ready for it.

We also have to have that warm friendly atmosphere. Several of our librarians have signs up "No Silence, Please." Not that it's a football field in sound, but that they encourage the free, you know, poke-your-neighbor-hey-look-this-is-really-great, or the working in groups and not, you know, absolute hush-hush. And it's amazing. There's two kinds of noise. What you hear normally in Stamford is that busy, happy, buzzing noise. There have been times when I've said, "Hey, fellows, they gym's down the hall. It's not here." But, basically when they're working with materials that they can handle, things that they're interested in and the pressures off about, you know, walk-in-a-straight-line and this-is-your-time and you-have-to-take-this and you-must-do-that and you-absolutely-can't-talk-to-anybody-else, is happy, productive time.

We still do have, as I'm sure we always will, a reading time in the classroom but we're working to integrate into all the activities. And this is where we as media librarians have to be involved. Reading is not isolated and the child who's reading at a first grade level at reading time cannot then be expected to handle a social studies or a math project type thing on a level of his class. So that we have to be involved in the curriculum development and select materials for our media centers that are appropriate.

Often we have been using Reading Skill Kits, and an example is the Grolier program which many of you may be familiar with. This is definitely a motivation type program. The children are working with cards with individual words on them on the machine. But in the end, the cards of that day fit together so that they can read that paperback book. It may only be five or six pages, but the work that they've done with the machine that day enables them to read that short paperback book at the end. And that's great, you know, the book goes home and and it isn't a "run, Spot, run" book. It's meaningful. It may be dinosaurs or it may be bees or it may be something similiar to that.

All kinds of media lead the child to new experiences in all curriculum areas and extend boundaries of knowledge and experiences. Now the child is not segmented. We cannot segment the reading from the rest of his day. We certainly can't segement reading from his interest or his skill level in other things. And we must be concerned with that total child. And so frequently we can motivate them through their interests, or past experiences, where you can't because this is part of the curriculum in social studies in fourth grade.

I think if some of the basic underlying assumptions are to maintain a standard book library, then education is not meeting the independent learning potential of the child. If the school library can create conditions whereby the child develops and pursues discovery and independent study, then the falacy that the teacher and the textbook are the sole sources of knowledge has been de-emphasized. If we expect to encompass the total school thinking and meeting the total child's needs, we have to use the team approach. And if the media center or library is to attempt to reach to potential of all children, its materials cut across all grade levels and subject areas and go beyond.

Now, we've got to stimulate. You cannot take each child and do an intensive interview, survey and find the specific thing. It's not feasible. But we can attract them through displays; through hand-on type tables. We had a math table. I do draw the limit at a snake at least where I'm going to be functioning. But we have various other math things. You put out a balance scale and different types of weights and have some cards. I had some children who would come daily convinced that the ping-pong ball because of its size had to be heavier than some of the little wooden golf tees we had there. And day after day after day they came and pretty soon somebody said, "Well, let's look it up in a book." And so the tranfer was made. They've done graphing through the math table. How many chairs are in the room and how many tables; what kind of ratio is that?

The science area where things are out and it's "hands-on", and it's not "look, don't touch," with the books right next to it so that the transfer is made. If they aren't going from the books and then doing the handling or science experience, they can go the other way and it's very frequently done.

We find that team projects with the children work very well. You match a very motivated reader with either one or two children who do not have the skill or just haven't been turned-on and you get involved in sports cars or something like that and you'll see that very quickly that one who isn't turned-on can begin to go. I've had them bring in their car race tracks, setups and you know, Indianapolis raceway kind of things. The child who has not been reading will make the effort to find out some of the information because who is the driver, you know, who are we going to have for the driver, who won last year and the year before, and you know, it's very important to have the winning car.

Sometimes we've done reading lists, just general reading lists. I have one here from November; things that are pertinent. These go to the classrooms so that the children can have a list right there of things that happened, you know, Thanksgiving, Veteran's Day, so they know what is available. Filmstrips are also listed; the tapes. This doesn't just have to be the book.

We use calendars. I have an example here of that. They can be biographical or they can just be a historical thing. Every once in a while it'll be, you know, so and so's birthday, or something of this sort. But there's something everyday with a suggestion of materials to use for that.

We have begun as individual librarians to do what we call smorgasboard bibliographies. Some of them are geared to curriculum where you take a subject and you gather all the materials and all the books that are available on it. You know that Johnny is coming in and he's only interested in dinosaurs and what can you give him; what are the available materials? Now, we share these from library to library so that if I prepare ten and somebody else does ten and all the staff does, then we can have a hundred and fifty beginning bibliographies so the children can come in if they're interested. I've seen them flip through to see what's there on baseball, so that sometimes by having it kind of together, sure it's card catalog that's been disassembled and put on a list, but sometimes you say to a child, "Go to the card catalog," and I've seen them turn around and walk out. Because, yuck, that's not exactly what they're there for.

We've been using an interdisciplinary approach. Now, I have a sample of one that was used at eighth grade where it's a study of Stamford as a city. "What is a city? Urban and Rural." And they became involved in not only the needs of government, but the needs of taxation, bringing in how to compute the interest on taxes; the scientific end of it. How do we build a sanitation plant? This type of thing. Now, this is done in small groups and then it's just a compilation from there. But it is using many of the media approach and then those who have not been turned-on will tend to go toward the book to get their information.

This is where things are usually departmental, where social studies are concerned just with social studies, and language with language arts and this has been interesting to see this approach take hold. The initial leadership came from the media center specialist. The forbidden territory, the lines that were drawn and you initially in this middle school could see this side of the hall was science and this side of the hall was the language arts and there not only is cooperation at the teacher level, but there are children who don't move classes when that bell rings, because they're working with both teachers on a project and they may be in the media center and they may be up in the classroom. But it's a cooperative approach. It's again the whole child. You cannot segment and say, "Right now you're to be science and when the bell rings, forget whatever you're doing and you're now going to English."

We can use bulletin boards and special author displays. I find that student projects as a result of their reading and their viewing often, if they're on display and the books that have been used are right there with them, often will tempt the other fellow who just really couldn't get into it. But if a friend has not only used the materials but can really produce that kind of thing, the scene of the Mexican school room or something like that, well then it isn't really half bad.

We use the taping of stories by the older reluctant readers using the reading materials that they can handle. They do the taping for the younger child. Now, the younger child is in no way aware that this child cannot read sixth, seventh, eighth grade material. If he's reading second grade materials on the tape to the youngest that's fine, because that's their level of interest and their level of operation. So they have been feeling great success because the child that's doing the reading is comfortable at that level and is, you know, high in the eyes of the youngsters for whom they're reading. They also do it person to person. I have these children come in for story hour. The first or second grade come in and the fifth or sixth grade boy who absolutely had been a monster as far as reading time to be able to read to them and have the eyes of that first grade just looking up in a worship kind of thing does a great deal for motivation of these children. The learning area of interest begins.

There is one project that took place at Riders School last year for eight months. Riders School is a very interesting school population. It has the very, very old wealthy families that live along Long Island Sound with their docks and their boats as about ten to fifteen percent of the school population and then a very small group of the middle class and by and large the rest of the school population are the minority families of Stamford. The reading teacher came to the specialist and wanted to take a multi-media approach to teaching of reading skills. She wanted less dependence on texts as the sole means of instruction. And through the development of packets of learning at various levels and to meet the various needs of these children skill-wise they used games, tapes, and filmstrips and pictures and all kinds of things.

I know that results are really meaningless, but it's just to give you the feeling that the beginning readers, and this was a project that went on from fourth through six grade youngsters, by chronological age, of the beginning readers seventy-eight percent of these children grew more than one year, up to two point five (2.5) years on their scores on the Stamford Diagnostic Reading Test. Those who were reading two or more years below "grade level," forty-five per cent went from one point five (1.5) to four years growth in reading skills.

The fifty-five percent of the children who were reading at grade level went anywhere from a years gain to two point seven (2.7) years. And those who were already reading above grade level, sixty percent improved from one point two (1.2) years to three point eight (3.8) years gain. So the approach is not just remedial or not just for the advanced child. It has worked and there was a sixty-two percent growth of over a year. And there were children who were going from three to four months gain in reading.

When we took the Metropolitan Achievement Test and analyzed them over the summer, the results were even greater. But again you're talking about different grade levels achievement. But the reading consultant said to me just the other day, "The most significant thing was the change in attitude, interest and degree of participation for almost all children, but particularly the beginning and reluctant readers." The children asked themselves to extend reading hour. They wanted to take the books home and if they were told no, they took them anyway. There were lots of books for the popular things. They used basically paperback books and things that would appeal to hat age level. And above all the discipline problems were gone. And this is a school that is known as a hell's little acre. And you go in that building anytime but when they're having the upper grades upstairs reading time, you'll find anything going on in the hall, absolutely anything. It's absolutely quiet.

Everybody's busy and obviously happy because they're handling the materials and things that interest them at reading time. It goes back to hell's little acre afterwards. As the media specialist said, he thinks there going to have reading from nine to three because the teachers are geared this way.

Our media program has the potentional to change the focus of a whole school. It can produce an atmosphere of academic freedom, friendliness and motivation. The very conditions desperately essential to all learning situations and most definitely to reading.

MARGARET EDWARDS - "TECHNIQUES FOR REACHING YOUNG ADULTS"

I'm delighted to be able to be here. It's quite exciting to find somebody in this mechanized era of technology is still interested in books and reading. And I'm so glad to be a part of such a movement. I'd like, before I start, to say that I have subscribed to Norman Cousins' new magazine, The World, and before coming, I cut out some cartoons that I want to show you at the end. But one that I didn't get packed I want to tell you about.

There's a fat, middle-class, well-heeled, WASP man who has come to the library and he is saying to the librarian, "Have you a classical noval that is semi-salacious that I could give my teenage daughter to read so that she will not think we are censoring her reading?" Well, the cartoon was right funny, but I wish you had seen the librarian. It seems to me unfortunate that this seemed right to Norman Cousins. She was the typical. She had a book under her arm, kind of looking like this; a kind of a queer, weirdo sort of person. Nobody thinks that's wrong.

When you see us caricatured on television of anywhere else, nobody gets mad but the librarians. Why? Why? Because too many of us are just like that. I don't think that's true in Indiana. But too many librarians neither like people nor read books, and it makes a rotten combination. And that's the reason they're still caricaturing us and nobody seems to think it's out of order. There are enough of us to keep the libraries open who do like people and read books. But there are too many librarians in this country who are mean to young people. They put them down. The best motivation in the world is the librarian. And unless you've got that element, all these little devices we're talking about are not particularly effective.

You can't go around just handing people lists, or making displays, or keeping the place in order and get people to read. If the librarian herself or himself does not read, how do you expect him to get other people to read? If he isn't so excited about books he's got to talk to somebody about them on the floor, how do you think he's going to get the kids to reading? The thing that we all have to work on is getting the right person there to be the link between the book and the person. And this is the prime motivation for reading.

I was saying this morning at breakfast something we all know. I go in library after library filled with young people. What is the librarian doing? She's sitting down behind her desk filing, reading with her head in the trough. And she leaves it up to the young person to make the contact. He comes hesitant, embarrassed and what does he say first? "I beg your pardon!" Because he feels he's interrupting a big deal. No young person should begin his contact with the librarian by having to say, "I beg your pardon." The librarian should have been up out of the chair in the first place. Get out of that chair as many of you do and be receptive, be a friend to the kids, be approachable. And don't leave it up to them to make this contact.

We should be walking up to them and talking--friends, inspiring books that we've read, things that we have fun reading, that sort of thing. That is the motivation.

But I have been asked to take three devices for motivating reading. One is displays, the other is floor work, and the other is book talks. And I want to try to limit my talking to one half for each. I don't quite know how you want this done. Let me start talking and if you want to interrupt or intervene, please put your hand up or just speak out and ask or differ or argue and you can decide how much discussion we have.

I'm going to start on the displays. To any of you who have read My Fair Garden and Swarm of Beasts this is old hat, but it's the only way I know to talk about it.

Every year when the autumn leaves fall, out come the posters in most of the libraries in schools and public libraries. And the poster is entitled "Fall Reading". As cold weather sets in, Fall Reading is changed to "Winter Reading," illustrated with a picture of someone in an armchair in front of a fireplace reading a book. And snow falls outside. "Spring Reading" usually features a row of paper jonquils. while "Keep cool with a book" shows a girl reading in a hammock with a cool drink within reach.

These displays save a lot of shelving as almost any book can be tossed in the collection beneath the poster. But they are corny and ineffective. They do no more than brighten up some corner a bit and call attention to reading which is already in the mind of the person or he wouldn't be in the library.

Displays are more effective if they measure a single concrete idea under such captions such as "Damsels in Distress" for gothic novels, "Music and all that Jazz"; "Growing up Black"; "Laugh-in"; "Profiles in Courage"; "How do I love Thee?" Whatever the subject for display, it is quite important that it be relevant to the teenager's world.

Books on the subject should be under the poster. Don't put up a display unless you have the books with it. There should be an illustration that will catch attention and work with a striking caption to sell an idea. Now at the end of this talk we're going to show some illustrations and we're going to play with captions and see how you would name it.

One strong illustration is better than two or three. Don't put up scenes from six different countries. Put one good one there; one good one. Don't put a lot of little do-dads and, if you'll notice the commercial artist, he has one good thing there and that is the center of attention.

Avoid the haughty, upward and onward tone. Don't put up "Know about your country." Don't put up preachy things. Don't give the idea that you're trying to save them for democary and teach them and exhort them. Let them have a good time. You can get to the same place with a light touch, rather than being heavy-handed and preachy. And avoid "you." Don't say "what do you know about your history?" Use the "you" if it fits in with the title of a song or something like this, but don't put yourself in a position of thundering from Sinai, of being the teacher telling the stupid young person how to be better.

Two of the best places I know to get the humorous, light touch are in New Yorker and the - what I used to call - the Saturday Review of Literature which is still in existence, but The World is doing the same thing. Maybe the Saturday Review of Literature will carry it on, but the cartoons in The World are excellent.

Keep a file in your vertical file. Keep a folder. Where you see something good, cut it out and put it in there for future reference. And if you can't cut it out, make a note of where it is and give a rough drawing so that you can find it.

So that you can change the displays often, instead of having winter reading and fall reading and spring reading, about every two weeks put up a new idea. And if you keep this folder here and have all your material ready, you can get it out and quickly get something up.

I suppose you know the trick of removing one shelf from the book stack. If you take out one shelf, you've got a three dimensional little theater, and put your poster on the board behind it. Now don't put up a bright orange poster on that old brown background. Fill in that whole background. If you take the shelf out, get colored pasteboard and get that whole background one color. And then get a color that goes with it for your poster, and make that whole background a unit. Be sure and get commercial lettering, if you're not awfully good at lettering.

Find the illustration first if you want to get a lot of displays. Don't say, "I'm going to have a display on civil rights," and then begin hunting for the picture, because you can hunt all winter and not find anything really good but when you see a picture that you know is good, put it in there and then build your display around it to save time.

Be sure that you have readable books enough on that subject. There's not any point on making a display on motorcycles, or Hawaii, or the South Pole, because there are not even enough books for the display; about three for each. Be sure there are enough books to keep the thing going. If you put a display up and the books don't move, take it down. No matter how good it was, don't keep a dull display up there. And do not put in the display the dead dogs that won't move. You lose their confidence. You've got to keep that display so good, the books in it so good, that the kids will constantly come back to see what you've got to offer because they liked what they read. You put enough Captain Courageous and Two Years Before the Mast in there and you lose them. Put up the books they want to read, and let them feel this display is such a lively place that they keep coming back and this way you can introduce new ideas to them and keep their confidence.

It is quite important, it seems to me, for you to go to the school principal at the beginning of the year, if you have library aides, and have included in this group an art student who is really good. Give this person a letter at the end of the year, make him a specialist and let him make displays. Most of us are not very good and when we get through it looks like a lot of paste pot and scissors jobs. Let a good art student make the displays. And this way you can have a lot of them and make him the important specialist in art on your board and give him a letter as you would the football player. But get the student to do this, because it takes too much time and sometimes they resign. Be sure you get good letters as I have said before.

The display should be good. It should pique the curiosity and the display should be so good that when the kid comes over and says, "What's this," and begins looking at it, his hand automatically falls on the books beneath and you get him to read...

I said in the beginning of this talk, that the best motivation in the world is the librarian. And this librarian has to be a person who is emotionally adjusted and rich in her emotions. Somebody that is in love with life: not afraid of it; not afraid of the kids; reads constantly, and likes the kids enough to establish rapport with them; is not an authority; is not a disciplinarian, but is a person respected and loved, who sparks everybody's engine.

A lot of people say that the young person doesn't need help: let him ask for it, if he needs it. That is the way the supermarket works; you put it in the basket and we check it out. The kid does need help. He may be embarrassed at your approaching him unless you know how. But he doesn't know what he wants. How could he know? I'm talking about the high school kids. I'm talking about recreational reading here. But when he wants a good book to read, he's fresh up from the children's department where none of the authors he knows are present but Mark Twain. He has to go by title and the color of the book, 'cause he doesn't know the author. And if he finds one he likes, he spends the winter reading them. If he finds Earle Stanley Gardner, then he spends the winter reading Earle Stanley Gardner when he would be reading even with more pleasure All Quiet on the Western Front, Black Like Me, any number of books that he would just love, but we leave him to his own resources.

And if he does approach us and asks us, we tell him to look in the catalog. "Look it up in the catalog." It's that chance to pinch him a little bit, to discipline him instead of enjoying with him the books that he might like to read.

He doesn't even know what he likes. He doesn't know he'd be interested in the South Seas, because he doesn't know about Kon-Tiki. He doesn't think he would be interested in art because he never heard of Lust for Life. And you can open up whole new horizons to him, if you've got a red dress. Then you've got that blue dress and your accessories are black. Oh, yes, I think I know."

Now I was one of the cheapest customers that came to this place; $12.50 was my limit. And she remembered my accessories. She remembered all the dresses she'd sold me she was intensely interested in how successful I had been. Well, of course, I went there. If I had to have anything, I went to Miss Hinds. And nobody could wait on me because this woman cared about me. She had studied me to know what was best for me. And I said, if she had told me to wear a dress with a bustle with my figure I would have bought it, because everything she sold me was right. And she cared about me.

Now that's one way I learned to wait on teenagers; was to make them feel, let them know, that I really was concerned with them, and that I was an expert. She could pick the dresses better than I could because she knew the styles. She knew what was appropriate. She knew a lot of things I didn't know about clothes. I tried to convince the teenager that I could pick his books better than he could. He found when he didn't ask me, he didn't have as good a time as when I picked them out. And he knew I was interested in him. Miss Hinds taught me how to wait on teenagers.

At one o'clock, before school comes out, get ready, if you're in the public library. If you're in the school library it seems to be early in the day. Look over the collection; see what's in; what love stories that are real good; what good automobile stuff; what good books on drugs; what good books that you know they're going to want are in. Place them, if you can. If you can't know where they are. If Miss Jenkins is running an assignment on the international short story and they are getting hard to find, collect all the ones that are left in the place so that you can quickly hand this out and don't spend all your time hunting up another international short story, so that you can wait on people.

Release yourself to be ready for these kids. And, if you're in a public library, go look through the adult shelves and pile up the hot stuff back in your department. Put out on tops of tables unusual books on cartoon drawing, on any sort of problems that the kids are interested in, on getting along with your family, on all this sort of thing that you thought might be of interest. Kind of have it laying out where they can see it.

And, if you have a reader that you're working with, that you're trying to get him to take the next hurdle; if she's been reading teenage stories and you gave her Mrs. Mike, when she comes in, meet her and say, "How did you like Mrs. Mike?" Like Miss Hinds said, "How did the red dress go?" For her to know that you carried her interest in your mind is a very "that's-the-way-win-friends-and-influence people."

he depends on you instead of that dead catalog for his suggestions. And we should be so full of suggestions of books what we've loved so much that we want him to share the pleasure of reading with us.

When I worked, I wanted the kid to come to me and say, "Will you get me two good books to read?" I don't want him to say, "What shall I read?" "What subject are you interested in?" "Look it up the catalog" Let him look for Civil War--let him look for this. No, indeed. If you let him depend on your advice, you can take him faster than he can take himself. Introduce to him subjects he never heard of or thought he would like. And open up his life to understanding that he would never reach, if you were not there suggesting these things to him. And to pass the buck to the catalog is refusing to enrich the child as we possibly could.

How do you establish rapport with kids? I cannot tell you exactly, anymore than I can tell you how a woman at a cocktail party gets the attention of the man that looks interesting across the room. But, she gets it. She sits there and she figures him out and she says, "I wonder what would interest him? What question shall I ask him about himself?" And she walks over and the first thing you know she's got him nailed. How did she do it? I don't know. She did it because she wanted to do it. Because she like the looks of that man and she wanted his attention. And she got it. How did she do it? I don't know. But I know it can be done.

I often tell of how I learned a great deal about the technique of winning people over. When I was fired from teaching I landed in the Pratt Library in the training class. I was getting $40 per month and it was in the bottom of the Depression and so they cut us to $38. We went to school half time and then we were paid the $38 a month for the half time work. I had $400 that had been taken out of my salary that I got when I was fired and this had to last me till this training class was over.

Well, now, I must say that I didn't buy many Christian Dior dresses and when I got in a jam I had to have a dress and I went down to the basement of one of the stylish stores to find a bargain dress. And as I looked through the racks several women came up to me and said, "May I help you?" "No." I had wanted to find a cheap dress that suited me and I was afraid to put myself in the hands of these people.

After while, I looked up and there was a clerk who had not approached me. And she had the dress I had come down there to find. Holding it up here and at her hips and just looking at me. It was uncanny. You know what she'd done? She had watched me paw through that rack and saw the dresses I took out and looked at; went back in the back room and found the best example of it that she could. She didn't say, "May I help you?" She stood there with the dress. Well, I got the dress. I had come for it and she knew it.

Everytime I had to have a cheap dress, I went back to that basement. And you know what happened when I went in there? Miss Hinds would come in and she said, "How did you like the red dress?" "Fine." "Now, what do you want today?" "Well," I said , "I've got to make a talk somewhere and I've got to have a dress." "Let me see;

If a boy is interested in Durrell, which he probably isn't, but let's say he is; and a new Durrell comes in, meet him as he comes in and say, "Look what I've got for you today." Oh, boy! That makes him feel good. Your personal interest in his problems is what makes him feel good. Your personal interest in his problems is what makes him feel he can come to you and say, "I like this."

And talk to him about the book when he come back. And in this discussion, do not be and adult imposing the right ideas on him. Let him think his thoughts and express them. Talk to him as you would your peers, as you would another adult that came in. Don't ever let him feel that because you're adult and a librarian you know and he doesn't. He just might know. Let him think what he wants to think.

Also, in this discussion, you can tactfully often bring him about a new realization of how to look at things. For instance, I gave a boy, who was a good reader, but he had'nt quite gotten on to the big one and I thought he was just ready, and I gave him of Of Human Bondage to read. And he came back and I said, "What did you think about Human Bondage?" "Did't like it," he said; "Why?" "Why," he said, "Phillip's a nut." "Well," I said, "did you ever go with a girl that your mother and father didn't like and even your friends told you 'No go,' and Saturday night came and you went down to the pay telephone and called her for a date?" "Yeah?" "Well." I said, "that's what's the matter with Philip, except it lasted longer."

And we got into a discussion of emotions and the mind. And dear old Saint Paul said, "The spirit is willing, but the flesh is weak." And what was the matter with Philip was that the flesh was weak and that's what's the matter with nearly all of us. And we got to talking about the difference between knowing a thing. He knew. I said, "you knew the girl was no good. Your friends and your parents didn't have to tell you; you knew this. And in spite of this you went down and called her for a date. All of us are weak. We know not to do things but we do them." And we got into quite a discussion about the thing, and I said, "Do you think he's going to be happy in the end?" And he said, "I don't think so." "Well," I said, "I do. Neither one of us can prove what we're saying, but, I believe he is." He thought happiness for him meant going to Spain and painting this picture and trying another great picture and winning fame. And instead of that he is looking forward to the love of a sweet girl and career as a doctor in a town. If this doesn't make man happy, nothing does. If the love of a sweet girl and a career that you're interested in doesn't give you happiness, what does? And I think he's going to make it?" And he said, "Give me another big one and let me see if I can get it."

But this friendly talk after the kid comes in is when you have a chance to branch out; to feel how he felt about this book and see what next; what his limitations are; how far you can go with him. And anyway, he wants to talk about it. He needs somebody to listen to him.

And I've had them say, "How can you tell a good book?" And I introduce them to the Book Review Digest, and say, "I'll tell you how I started learning. I read a book and I thought it was salacious and evil and wen went back to the Book Review Digest and read reviews of it and found I had missed the forest for the trees. Now these experts are summarized here so that you can quickly get what a lot of people think about the book. You do not have to agree with them. Experts are often wrong, but more often they are right and they're more likely to be right than an amateur. So, if you will look at the date on the book, make up your mind what you think about it, and then go to the Book Review Digest and compare what you think with what they say, you will find that you often didn't see what was the point."

When I first went to the Pratt Library, one of James Branch Campbell's books came out. I wasn't in adult work at the time. I read it and said it was the most salacious and evil book I had read; that it belonged in no public library. And when I came to work one day there were 24 copies of it there to be shelved. This bothered me. Here again, I had missed the forest for the trees. You have to learn these things and the kid is often interested in learning and the Book Review Digest is a good way for it.

Don't make him feel he has to accept our ideas. Let him have his. But what we try to do all the time is to get each person to read the best he can read without pushing too hard, without looking down on best happens to be. It might be an automobile story is the best he can do. But let each one read with pleasure the best he can, but be sure we're taking them along the road as fast as we can.

Don't walk up to people and say, "May I help you?" You deserve what those other clerks in the basement deserved, "Just looking." Look the person over. Figure out what kind of a book that kind of person is likely to like. Go get the book in your hand and say. - you can see I'm dating myself when I say, "Have you read The Catcher in the Rye? But pick up a hot number that is a hot number at that time and take the book in your hand and say, "Have you read so and so?" Then you can establish your rapport because you're ready to have a conversation. If you say, "May I help you?" and he says, "No," then you're through. Don't let him dismiss you so easily. Make him want to talk to you. And watch, when you suggest a book to him, watch his eyes. Don't ask a lot of questions. If I say to you, "What kind of books do you like?" Well now, that's hard to answer isn't it? You like a lot of things. It kind of paralyses the vocal cords. If you say, "Have you read this book?" If he's read it, his reaction to the book is your key to what to suggest next.

In introducing a book, we librarians who really have this understanding with young people, are going to be asked constantly the question "What's this about?" That's one good way you can test yourself for how much relationship you have with kids. If they constantly besiege you saying, "What's this book about?" you're doing pretty good. And when you answer, answer with nouns and verbs and present a problem and don't say, "This is an interesting book; oh, you'll like it." Avoid adjectives. Don't say delightful, interesting, breathtaking, Say, "This is the story of a girl, who in the first chapters, wins a man that her two older sisters were in love with." That is the Old Rolling Years story.

But, here's Castler's Darkness at Noon: An oldline Communist is in prison, awaiting execution and while he is awaiting, he goes back over his life reviewing the things he had done in the name of the Party, the girl he loved that was executed because of him, the old friend who stood and begged him and he sent him up the river. Back in the back of his mind is a nagging fear that he was wrong, but he must be right. He must be right or he will die spiritually. He doesn't mind the bullet in the back of his head that he thinks he's going to get, but he must preserve himself spiritually. And he's desperately trying to prove to himself that these things were right.

Something like this, to present to the kid a problem that is absorbing and interesting, instead of saying, "This is an interesting book." What was interesting? Don't use adjectives; use nouns and verbs.

Don't take books away from kids. I never took a book away from a kid. I had the young adult collection in the popular library where the adult fiction and non-fiction were shelved. Do not take books away from the. If you cannot disuade them in a tactful way from reading something you think they're not ready for, explain to them why the book is important.

I remember in the old days when Grapes of Wrath came out. Oh, it was a hot number. The Ladies Aides from the different churches called us and begged us not to put it in the library. And it was considered very bad, 'course, it's on everybody's reading list now, but it was very bad. And I was young and inexperienced and I was afraid for the kids to read it. They would go over and get it and if I could not disuade the person tactfully from reading it, I would say, "I'd like to say before you read this book that it's very shocking. Not for the reasons the old ladies think, not because the four-letter words which you're old enough to read and not sit and mull over, you can do this. It's shocking because society let this thing happen. And you're old enough to read this book intelligently and understand why it is so shocking." And send him out.

Now this is far better than even if it had been harmful, jerking the book out of his hand. Baldwin isn't as hot a number as he was a few years ago, but a few years ago every librarian should read every Baldwin book that is in any way controversial and be able to discuss it with a kid. For instance, Another Country, you should read the review of this in The Saturday Review so you can point out to the kid why it isn't just straight pornography; what Baldwin was trying to say. He was exploring the various manifestations of love from homosexuality to love between the races to love between ordinary people and so on. And this is what this man is talking about. It is not pornography. I wouldn't put Another Country in a kid's hands possibly; although, I would put many Baldwin books, and if he read this, it's O.K. by me. But I think a librarian should give him a point of view and not take the book away from him. Show him how to read it.

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Don't take books away from kids. I never took a book away from a kid. I had the young adult collection in the popular library where the adult fiction and non-fiction were shelved. Do not take books away from them. If you cannot disuade them in a tactful way from reading something you think they're not ready for, explain to them why the book is important.

I remember in the old days when Grapes of Wrath came out. Oh, it was a hot number. The Ladies Aides from the different churches called us and begged us not to put it in the library. And it was considered very bad, 'course, it's on everybody's reading list now, but it was very bad. And I was young and inexperienced and I was afraid for the kids to read it. They would go over and get it and if I could not disuade the person tactfully from reading it, I would say, "I'd like to say before you read this book that it's very shocking. Not for the reasons the old ladies think, not because the four-letter words which you're old enough to read and not sit and mull over, you can do this. It's shocking because society let this thing happen. And you're old enough to read this book intelligently and understand why it is so shocking." And send him out.

Now this is far better than even if it had been harmful, jerking the book out of his hand. Baldwin isn't as hot a number as he was a few years ago, but a few years ago every librarian should read every Baldwin book that is in any way controversial and be able to discuss it with a kid. For instance, Another Country, you should read the review of this in The Saturday Review so you can point out to the kid why it isn't just straight pornography; what Baldwin was trying to say. He was exploring the various manifestations of love from homosexuality to love between the races to love between ordinary people and so on. And this is what this man is talking about. It is not pornography. I wouldn't put Another Country in a kid's hands possibly; although, I would put many Baldwin books, and if he read this, it's O.K. by me. But I think a librarian should give him a point of view and not take the book away from him. Show him how to read it.

All this goes to say that the librarian's reading is essential. All the friendliness, all the good looking lists, all the tricks in the world are not the core of the problem. The core is that the librarian, and adjusted, friendly person has a wide reading background so rich and varied on so many levels that he can walk up to people and spark their engines. And the kids know this and this is the way to do away with a lot of discipline trouble, because you make friends with the kids.

And I'd like to say before ending, young people are reading more than they ever did and better books. Now this isn't necessarily true of the inner-city. I know in Baltimore, Miss Seibert stands me down that they're not, but she's working with almost totally disadvantaged people. I went to New York City to Doubleday's bookshop and it was crawling with kids. And I went to the saleslady and I said, "Do many young people come in here?" She said, "They are the core of our business?" Yes, New York children are reading.

Someone called to my attention recently a book edited by Peter Jensen called The Future of General Adult Book and Reading in America. It is the result of an ALA conference to which media specialists, critics, librarians, publishers, booksellers, all came together to talk about the future of the book. Some of the chapters are a little dull, but, my, there are some good ones. Somebody from Athenaum gave an excellent talk in there. The editor of Playboy magazine has a wonderful chapter in there on reading.

One of the things they said that interested me is that a lot of the audiovisual business is very good for the people we class nonreaders; the ones who are sort of allergic to print. And this is wonderful for them. But they say that maybe we don't have as high a percentage of reading today, but we've got more people, because of the population explosion, reading books than ever before. And the future of the book is not doomed. It is here and I am so delighted to see a conference on the book

I think that the media are wonderful educational materials, wonderful teaching aids, and wonderful for the person that wasn't going to read anyway. But I warn librarians not to give up books because we have other media. The book is still important and it is very important. Audiovisual has not advanced to the stage where it is an art to rival literature. It is a wonderful teaching aid. It is wonderful for the nonreader. It has many possibilities and may develop into any one of a number of things. But when you get into literature, into things that stir the emotion, into things that widen your vision and set you thinking, I don't think we can give up the book. It's got to stay.

In my book The Fair Garden and the Swarm of Beasts there is a chapter on book talks. If you are interested on my point of view on the book talk, let me say this. Any book talk is right, if it gets the kids to read the books. If they do not come in and ask for the books, the method isn't so good. But whatever method you use is right for you,.

it makes the kids come and ask for the book. That's the test. And if it turned out to be nothing but an entertainment or a bore, it's wrong.

I say that if you prepare your book talk as you're going to give it and write it out on the typewriter and learn it. Let me defend this method, though I admit, maybe you have a better one. You can't speak extemporaneously about a book three weeks from now as well as you can today. You forget. It cools off. You don't have the ardor.

If you've got it down like you want to say it, this is good for the next 50 years. I've got talks here I used 25 years ago and are still good. Here is War and Peace and it's a good talk. You can build up a directory of 50 or more talks just by keeping these. Then next year you've got a new bunch of victims in the school. The whole ninth grade is new. Two years from now the whole tenth grade will be new. And you've got new victims each year for these talks.

And if they are reading promoters, all you have to do is like the old Methodist preacher who used to take his sermon barrel with him when he moved from place to place. Stir around in the barrel and bring up your book talks. At the beginning of the school year you can look over your talks and in an hour or two you're ready to go with any number of talks.

And let me tell you, the words of the author are better than what we make up. We go ahh, ahh, and we go back and we repeat and if you have these smooth, memorized words of the author you can electrify an audience with it. And while it takes more time at first to learn it, it's good forever and you soon build up a repertoire of 50 talks. You're ready for anything. If you're asked to speak to the advanced college students and due to a change in schedule you're faced with the shop boys, look through your folder and pick up The Red Car.

I argue all this out in the book, and then I give you twelve steps for giving the book talk that I find have been effective. My one reason for defending this is, it has worked 30 years or more in Baltimore very successfully. We have access to all the schools there. They beg us to come more than we come because pupils and teachers feel that these talks are wonderful. And when you give the talks, have mimeographed or some kind of list and give each numbers. Most of the kids don't know their ABC's, but a lot of them can count. And if you say, "I'm going to talk about no. 5 and so on."

Give thumbnail sketches of the books on the list, but give your book talk on the one, two or three that you're prepared to give and let each person go out with the authors and titles in his hands. They can't remember the authors and titles and you confuse the librarians. But have this mimeographed list that you hand to each child and you'll find that it is effective. And I say it is effective because it does get the kids into the library to read books. Now you may give a better method and I don't want you to change it, if yours is working as well.

I also feel if you are short of help, you could take a group of juniors and seniors who are just awfully good and teach them to give book talks. And send them through the school with armloads of books to circulate and talk about. They would love to do it, the kids would listen to them and those kids today can do wonderful things. And if you yourself master the art of giving the book talk, if you will take my book, if you like the method, and teach kids how to give these talks and send them through the school you set the school on fire with letting the kids do it themselves.

DALE CARLSON - "WHY CHILDREN'S BOOKS AT ALL?"

It's funny watching a lot of librarians, 'cause the funny thing is when you write children's books, the first audience is really the children and then the second people that inspire you and terrify you are the librarians, because if they don't like what you write, you have had it. What I want to talk about today is kind of a very large subject called, "Why children's books at all?" I never really thought about it very seriously except it dawned on me that in a room full of us who have dedicated our lives to children's books one way or another, it might be a good thing to talk about what children's books are all about.

I have been so often asked why I write children's books and why there is a need for so many children's books, that I decided, given this opportunity today, to sort out some of my own thoughts about it. It seems strange to me to be reaching for answers on my own, because all my professional life I have depended so much editors and librarians for their help and knowledgeability about the children's books field. They really do know more than writers do. I have especially depended on my friend and editor, Jean Karl of Atheneum, who says to me, after I have been to cocktail parties where people ask me why I do not do something really important like write for adults, that children's books represent, really, the last true literature of today. It gives me heart and so do my children, who happily for me, go on clamoring for more. They have all helped to reinforce my own belief in the dignity and intelligence of children and their right to their own books.

I think two very obvious reasons for the existence of the volume and diversity of children's books are the greater length of childhood than ever before--we keep children young and in school and out of the adult world for so much longer; and the complexity of the world for which children must be prepared--there's so much more the children need to know and understand now in order to cope with adulthood.

A third most important reason is the knowledgeability of today's children. Because of other media, notably television, children are exposed to more of the world. Our educational system provides a greater diversity of information than in previous generations. I know my children know more than I did at their same age.

A fourth consideration is not only do our children know more than earlier generations of children did, but we know more about children; about childhood itself. Other societies have thought about children as miniature adults or savages that needed harnessing and breaking or as a race apart. People have also thought of childhood, only because of an adult nostalgia which so easily whitewashes truth, as a time of innocence and pleasure.

We know now of course that none of this is true. Children are people with their own problems, their own vision, their own interpretation of the world and themselves, their own frustrations and unfulfilled desires. What they lack is the wisdom of experience. But lack of wisdom does not mean lack of intelligence or lack of curiosity. They have the same need for information that we do. They have the same need to identify themselves with other people and other ideas. They have as much or more curiosity as we do about the world, about other ideas, other cultures, other places, about the society they live in, and how children relate to it. And as we do, they have a need for escape literature--adventures, thrillers, spy stories, science fiction, sports stories, career stories.

In our house there seems to be a need for horror. I have a very literary son, who just before his 8th birthday, when I asked him what he wanted for his birthday, said, "I'd like a dog and my own Dracula." He was at an age at this point where he assumed, like with the Gerber's baby food, all mommies turned out books. So I called an editor who was a friend of mine and I said, "What do you think the market is for a Dracula?" She said, "Not good, but for Danny, anything." So we turned out not only an adaptation of Dracula but one of Frankenstein and Danny adored them. It was a marvelous escape from all the children's literature to which he had been subjected.

The point is, there is a need for children's books simply because there are children who need to read them. When people say to me, "There didn't used to be children's books as such; we were simply given the Bible, Dickens, and Little Women, Treasure Island, and we got along." The implication being that life is made too easy for the kids today. My answer is no longer as defensive as it used to be. With the number and diversity of children's books today we are better preparing our children for adulthood than they were ever prepared before.

Another question is: What is a children's book? One good way to define the need for children's books is to define what constitutes a good children's book. I have often been asked why I indulged in the levity, levity mind you, of writing children's books. I know I don't have to tell you writing children's books is a serious business. It is not a practice system for writing adult books later on, and not because one cannot write adult books. I've done both, and the children's books are harder. I've done, 'cause writers need money, too, occasional adult books and I got paid easily three times as much for those as for children. And I've done them in three months. Some of my best children's books have taken me two years, but I find them more rewarding.

The writing for children must be sparer, more truthful. One's meaning must be much more exact. My children demand many more explanations for what I write for them, than my friends do for what I write for them.

Since the 1940's an avalanche of first-rate talent has gone into this relatively new popular medium. Much money is spent by publishers and librarians, schools, and parents. Children's books are certainly not by any of us, writers, editors, librarians, or publishers, efforts to be taken lightly. The first point, specifically, is that a children's book is not a watered-down, off-shoot of adult literature as so many outsiders imagine it to be, but a serious and separate form of writing.

The first difference between books for adults and those for children, and one that points dramatically to the need of children for their own literature, is not ommission, but condensation. You can't leave too much out. You just have to find a good simple way of getting it all in. Young children, especially in the four to six group, have neither vocabulary nor the attention span for lengthy stories. But that doesn't mean that their imaginations don't stretch or that they haven't had sensory and intellectual experiences. Therefore, a book for the very young has to suggest a great deal in a very limited space, and it is essentially a starting point for a child's imagination to pursue.

Where the Wild Things Are with words and pictures encapsulates whole stretches of the imagination, of fears and dreams of power, the here and now of dinner, to the farthest shores of delight and dread, in altogether very few words. Read it and think about it over and over. It is not just a little book but a whole experience taken into a small space.

I've tried in my own two picture books, Good Morning, Danny and Good Morning, Hannah, to accomplish the same things in terms of everyday experiences. I have an editor friend of mine who once said to me, "I'm very tired of purple elephants, haven't you got anything with a playground in it?" So these two books are partly a story of daily happenings for the very young to identify with, but most important they are a starting point for remembering and thinking about their own experiences. The pictures and the stories work together to remind children of their daily lives.

The point of picture books is to suggest reality, to stimulate imagination, to voice for those pretty voiceless, the nameless experiences, fears, and dreams with which they can identify their own being, their own thoughts, the worlds of reality and imagination. We've had fun reading books like, Ask Mr. Bear or The Little Engine That Could, The Five Chinese Brothers, Inch by Inch, The Moon in My Room, Peter's Chair, The New Frog and Toad Together to young children. Nothing is left out in these books that is necessary. On the contrary, words are condensed and ready for a child's grasp in both pictures and text. These books deepen and broaden the child's limited experience of life and himself.

Another major difference between adult books and children's books is the approach or attitude. The hallmark for a children's book is that problems can be solved; most especially that children can solve their own problems. All children have problems. Some of them as sordid as those experienced by adults, as self-defeating. But they are problems that often go unvoiced for lack of skill in expressing their claims or lack of authority to change anything anyway. Children's books express hope in a way that adult books often don't, even when describing the most difficult of personal or world circumstances and belief in the possibility of solutions.

Books today are not as cloistered as they once were. A lonely child's problem is not solved so easily as Mary's was in The Secret Garden by the cultivation of plants and a healthy outdoor world. Modern children, like Harriet, The Spy or like Claudia and Jamie of From The Mixed-up Files of Mrs. Basil E. Frankweiler in one age group and the heroes of teenage novels who cope with drugs, abortion, crime, love, marriage problems in another age group, live with a far more complicated world and under far more tension. It takes tremendous inner resources and emotional and intellectual ingenuity to find one's identity and solve today's problems. The children's books today reflect this.

Even in the ten years there is such a difference. I compare my own first book, written about ten years ago, Perkins, the Brain. What a simple problem of being accepted in a new neighborhood to the problems of my last two books in which the future of the world with its present load of unrest, mistrust, war, pollution, racism which are meaningful problems to every child.

Into The Mountain of Truth, which I suppose is the favorite of my books, I put all of the adventure I could. The story is of a secret cult of American children who go to the Himalayas and explore their psychic powers. But the goal is not to plant gardens or to put a ball team together. The goal is to do what they can to save the world. Children are far more serious today than I think even we were.

Children's books must reflect current problems. But the point is that unlike in adult books, in children's books there is hope of solution. A good children's book enables a child to identify with that hope.

The third area in which children's books differ from adult books is fantasy. A child's sense of possibility has not yet been destroyed or jaded. Good children's book writers remember their own sense of infinite possibilities. Never-never land is not simple naiveté, it is an expression of a deeper truth an expression of belief of beauty and joy and wonder of things. So is Toad Hall and Jenny in Higgledy-Piggledy Pop and Charlotte in her....Web. Children identify with animals and after all why shouldn't animals have voices. And when young children become ten to fourteen years old, there are books whose fantasy is based on possibility - Engdahl's Enchantress from the Stars or The Far Side of Evil. These are dreams of future that children dream and are entitled to have expressed in their books. I've just finished a book called The Human Apes which is coming out next March, in which three teenagers come across a group of people who have reverted physically, to live peacefully in nature, to our ape-like origins. They look like gorillas and they have human brains, but they are far more scientifically advanced and they eventually plan to live as electronic impulses, free from bodies among the stars.

Children know more than we did about our origins in the animal world and they know far more the world at large, the cosmos, than we did and they want to identify with the whole universe now. As adults have books to express their dreams and longings, why not children? And there is always the need for escape; for a world apart from daily existence.

In good children's books there is a sense of reality as well, not adult reality, but a child's reality. Children's books are first and foremost about children. Just as adults like to find themselves in books, children like to find children with whom they can identify. The relatively new black literature for children testifies to this need. Reading about children makes children able to identify themselves with the rest of the world. It allows them to feel a part of, instead of separate from, all that is happening around them. One of the problems of childhood is loneliness and I think books help to bridge that gap between children's loneliness and their relationship to the world.

Whether children are facing difficult problems as in Black Boy or in Shadow of a Bull, or even just the donut machine Homer Price used to face, the children who read, learn they are not alone in having to cope. And then in an expanding world, how else are they to learn the facts that will soon be necessary to know without books specifically geared to their understanding? A hundred years ago there were no rockets and China was not a major and immediate problem. Nor was there much daily concern about integration, women's liberation, unjustified war, the problems of an advanced technological society. Children need greater preparation for adulthood now and there needs to be material available at their level of comprehension, history and historical novels, science books, sociological books, workbooks for the very young.

I have a daughter now and she's nine and I wanted to explain women's liberation to her. Well, it wasn't easy without doing a lot of research and since in our house one of the ways you explain is by writing a book about it, Mommy tending to be long-winded, I sat down to write a women's liberation book for Hannah. These kinds of things were not given to us when we were young and I think we suffered from them.

Children need their own heroes just as adults do. And even more than adults, they need real models. The nurse and assorted sports heroes books may not be especially literary, for girls I find some of them even damaging, but they'll get better, and they have a place in the needs of children to dream about themselves and their futures.

Folk hero books are enlarged dreams children can fantasize about. Most children have needed to be Robin Hood, or King Arthur, or Genghis Khan. Not much here for girls here sadly. One of the reasons I enjoyed writing my two historical novels, Warlord of the Genji, was that I wrote about a period in Japan when women had a tremendous amount of freedom and also were intellectual geniuses of their day. And when I wrote Beggar King of China, his wife played as big a political role as he did.

There is another need that children have that they can only get from their own books rather than adult books--the need to laugh. Childhood can be a wearying and trying experience at times and the relief can be enormous especially when the humor is based on believable situations and shows how funny real life can be. Carolyn Heywood's *Little Eddie*, which all of us remember, McCluskey's *Homer Price*, the marvelously crazy books of Ellen Raskin like *Spectacles*, Joslin's *What Do You Say Dear?*, *What Do You Do Dear?* are just such books.

And then there is a child's need for adventure beyond his own experience, whether it's *Alice*, *Down the Rabbit Hole* or Jim Hawkins finding a treasure map, a trip to *Where the Wild Things Are* or the *Tunes of Atuan*. Adventure, not always available first hand to children, but always between the covers of a book, is a necessary part of growth. Books are not the only path to formation of values and the finding of truths and ideas, but in the quiet hours of reading much can be gained. There is nothing like being off from the noise of life and people and activity and television sets with a book in hand with which to escape and to clarify one's thoughts and problems in the context of what one is reading. As Jean Karl says in her superb book about children's books *From Childhood to Childhood*, "Children's books are poetry; they could be drama; they are fiction of many kinds; they are nonfiction. And all are designed not to teach but to give children interesting experiences. The experience of living in other places and other times, of discovering ideas, of testing emotions, of growing to meet life. They do not preach, they entertain and they awaken areas of interest that might otherwise be dormant."

Not all children's books have marking of excellence of course. There are books that are didactic, badly written, trivial, boring, too cutesy, too complex. In all fields, not just children's books there are mistakes. But where an author fails or an editor's judgment was inaccurate or a publisher has put something dreadful on the market just to make money, it is to be hoped that a librarian will catch the slip and mortify the endeavor by ignoring it and barring the said misfit from the library shelves.

But all of us involved with children's books--writers, illustrators, editors, directors of library services like my friend, Suzanne Glazer, librarians, parents, know that a body of literature exists that broadens its reader's experiences, gives its readers hope and enthusiasm for the world in which they will have to live, a scope for adventure and fantasy, a way to identify themselves, to choose their heroes, to find their own truths. Such an endeavor has a right to exist as a serious and respected profession.

STEPHEN E. JAMES -- "SURVIVAL INSTRUCTIONS FOR INNER CITY LIBRARIANS"

I had not expected a group this large; had expected 25 individuals maybe in a circle so we could rap some. I talked with Miss Land this morning and she said, "Oh, upwards of 60 . . ." I'm happy to have you here. I'm Steve James and we're talking about inner-city libraries this morning.

It's hard to come from Cleveland and know how to relate to an audience in Indiana. I don't know what your problems are here as far as moving the merchandise. It's also hard to entertain you, make you happy that I'm here and be honest with where my head is at on libraries.

I'm a librarian. I got my job in Cleveland by writing to the director of the library when I was in library school and saying, "Libraries aren't doing this and they aren't doing that and they aren't . . . and they aren't . . . and they aren't . . . and I'm unhappy with you." He called me in with the head of the personnel department and the head of the branches and they lined up on one side of the desk and they sat me in the chair and explained to my why libraries aren't . . .

It's not the intent. There's a problem with money and there's a problem with personnel, and learning that there's not a question anymore of how much money you'll allot to inner-cities. If you're in a city the size of Cleveland, most of it will go into inner-cities.

I'm going to let you know I'm not a good speaker; don't talk at conferences much; don't go to workshops and that. In the last eight months I've been to Illinois, Texas, Connecticut, Washington, D.C., and several universities in Ohio. Similarly, I find when going to conferences is that when I call two weeks later to find out what effect the conference had, there's been no effect. I ask did they hear me? Because when I travel and I bring you a list, what I'm doing is not really coming to have J & B and water with VIP's and to be told what a good idea it is or to be cooed over.

What I come for is to offer the essence of what I've learned the last year and a half. It took me a year and a half of walking the streets, going into alleys, drinking wine with fellows on the corner when I didn't really want wine with the fellows on the corner, to refine it all down to "Survival Instructions for Inner-city Librarians". And I talked with other inner-city librarians about it and I referred to some of the big names in the field -- Hardy Franklin and E. J. Josey. And I talked with them about how to keep those of you who are interested in taking the program outside the walls, how to keep you from having to go through a year and a half of that work in order to be effective. Why can't you start where I am and move with it?

Although I'm aware that resource people don't normally ask anything of the audience, I'm going to ask that while I'm talking with you, please do not take the piece of paper and write a little note on it and pass it to your neighbor, fold it up and put it in the heel of you shoe and keep the tack from sticking your foot, don't use it as a book mark in your branch.

It's taken a year and a half to get here and as I look at you I see several reactions. I see some people who are really smiling and say "Yeah, do it!" And I see others who are very up-tight about my saying don't tear that piece of paper. All I'm asking is that you respond to it and the common sense on that. But when you start working on a program and people tell you you've got all the time you need, make the library relevant, make the community respond, it's hard to think of common sense things.

It's hard to refine it down to just dealing with what you know in your heart and doing that. Because you get nervous out there and you know the administration is looking at you and you know that if it doesn't work, the program will be killed, the funds reallocated and you never would have had the chance to really try and see. For a year and a half I've been doing it and I enjoy talking about it, but I recognize that talking about it won't get it done.

I hope that out of the conference this week there's one session you can relate to, because as I look around this room there are going to be very few who could go into an inner-city and come out alive and I know that. So I don't expect you to utilize everything we talk about today, but I hope you take one thing out of the conference so that when I call Miss Land in a couple of weeks and I ask, "How's it going?" I won't get the same answer I got before in Illinois, Connecticut, and Texas. This is the best one I've been to. You got Spencer Shaw sitting in the back of the room listening to me. Isn't that something? I met him yesterday and didn't know quite how to deal with him because he's a giant. Let's look at number 1.

PLAN PROGRAMS AROUND YOUR TALENTS: If tomorrow you're given the job of reaching a community or training people to reach a community, the easiest way to start a program is to use what you have. If you play the guitar, play it with a vengence; use it any way you can. My talent was a camera. I used it to emphasize the programs we were trying to push out of the library.

We had young adult of the month; displayed his picture on an easel in the library; he got a ping-pong ball with his picture on it; his school got a postcard with his picture on it saying that he is the young adult of the month -- would they please have that on the P. A. system? Would they put up the card so other kids could see him and know who he is? And we held tight hands with John. The point is, if you've got a talent use it. If you don't have one, don't try to hustle the community by staying two paragraphs ahead. They'll rip you off. Use what you have -- have immediate effect and cause noise, so that the parents will know you're there.

STREET CONTACTS WILL BE MORE PRODUCTIVE THAN PROFESSIONAL CONTACTS: Hard to remember. Easier to go and talk with the minister or principal because that way you can lean back and rap on a professional level. Remember, they are trying to reach the people too and if you want a direct line to where the people are, go directly to them. Administrators tend to lose contact; it's not because they want to, it's because that's the way it is.

START YOUR PROGRAMS WITH CHILDREN: Everytime I say that somebody shoots a hand up and says, "What about adults?" It's easy to use children. Children have the time to rap with you and tell you exactly where they are. They can take your name from the street corner and lay it on the breakfast table every day. By the time you knock on the door, parents have heard your name, "Oh yes, you're Steve James". You can move inside the house at this point.

Folks are afraid in the inner-city. They live there; they lock their doors and keep chains on. And it doesn't matter if you are there to save their souls or bring information to them. It doesn't matter; they're scared of you. Know that! And know that before you go knocking on doors you better have an inside contact or know that the program you're trying will give you lots of exercise and that's about all. Start your programs with children--it's easier. In the inner-city they don't go off to summer camp. They'll be there.

CULTIVATE TEENAGERS' FRIENDSHIPS; THEY WILL BE YOUR BACKBONE: If you ever tried to move a program in a community and had teenagers angry with you, you know you won't get far. In Cleveland there's a group called the Ashantis. They began much like the Panthers by laying a protective arm around the community. Where they went right and the Panthers went wrong was that they kept the arm there. They didn't try to tell the community what to do.

When the Ashantis gather, stores close. When the Ashantis walk down the street they walk hundreds strong, and when they walk, they walk in rhythm and that rhythm is, "The Ashantis run this motherfucker, hell yes!" If you antagonize the Ashantis, you won't last. You better know that when you go into the community.

We tried outdoor movies in Cleveland and before I tried them I talked with the older people in the community and I talked with the children but I did not deal with the Ashantis and I didn't last. Came back a month later and I dealt with the Ashantis. At that point, I went back and I got myself together and I let my wife hold me and rock me a while and tell me it was alright.

I don't dress like this in Cleveland. I went back in my dungarees with my afro not quite together and I shot some pool with them and I drank some wine with them and I talked about the importance of information. The Ashantis read; they don't read "Look out whity, black power's gonna get your mother". They don't read that. They read how rich people use their money -- green power. They use the library regularly. They have a poor return rate on the books. We ask for them. They have a poor return rate.

But the Ashantis promised that I would have no trouble with outdoor movies. I was very nervous -- it was at night and we put a screen against the wall and there was grass, then a sidewalk and then benches. This was in a housing project and when you walk in there, people lean out of their windows to see if you belong. The children were on the grass and older people were sitting on the benches and the Ashantis walked the sidewalk and they only had to do it one time.

I never had any more trouble and teenagers who are not members of the Ashantis knew I was alright then and they went downtown with me, the teenagers, not the Ashantis. The Ashantis don't have anything to do with the system; don't believe in the system. But the teenagers chose the movies they wanted to see. They chose Aretha Franklin, Life of Ray Charles, cartoons for the children, and it worked. Deal with your teenagers; you won't survive in a community, if you overlook them.

SUCCESSFUL PROGRAMS FOR ADULTS DEMAND EXTENSIVE PUBLICITY: We all know that I've been to a number of conferences where a radio or television man will say, "The public does not question the intent of the library, the public questions the method of doing it." And he'll lean back and wait for a response. We know the importance of publicity. We know that if we use publicity in the branch and we don't have people coming in, that nobody's going to know about it.

Now let me tell you what to do. If you don't have a publicity department in your system, make a mailing list. It's not hard to do. Make it and use it. List all the radio stations, television stations, get the names and addresses of every school in the area. Do it and use it. We all know it should be done, but it's hard to take the time. But if you want your program to move, you're going to have to get it into the media.

In January I became a branch librarian. Up until January, the largest program they'd had at that branch had attracted ten people. Fantastic -- I couldn't believe it. They were having speakers come in but nobody wants to talk to ten people. So when the word got around on the branch and they'd call, people would say you have to guarantee us 35 people at least or we won't come. They were in trouble.

We had a soul food cooking program and we had the illuminating company to run 220 volt lines all through the building. And they put radar ranges and ovens in. I went down and talked to them and asked what these people would be cooking and demonstrating. The week before, I don't care what media you look in, all you saw was, "Soul gumbo, soul pudding . . . we have it all at the library".

Finally we had to lock the doors. People were coming from everywhere. They were coming from across town. We were getting people who had never eaten soul food and had no interest in soul food. But they just couldn't restrain themselves from seeing what this was that was causing such an uproar. You may ask what does soul food in the library have to do with anything. We have a lot of older women in the community who can't read. I instructed the ladies who were handling that program not to talk about teaspoons and hand them out receipes. What I wanted them to do was deal with the ladies on a one to one basis and tell them to take a pinch of that and a dab of that because that's what they're used to.

And when the women came up after the program I got hugs. I was so proud; I'm telling you true! And they said it was the first time they had been out of the house at night in many months. They always felt the library was a safe place to come but they never had anything to come to that they wanted to enjoy. So it was a pleasure to see old women out at 9 and 10 o'clock at night. It's a rarity in the inner-city. It was a joy.

We had an occult series and we invited witches and warlocks in. We had people in doing ESP and reading palms. We had a gypsy lady doing tea leaves and astrological charts. It was a six week series and we didn't wast a chair. Those are the successes. As we go along, I'm going to tell you about the failures, too. Make sure you use the media. As we go along you'll recognize these things; there's nothing new here. How about the next one? Do you recognize that one?

INNER-CITIES MAYBE HAZARDOUS TO YOUR HEALTH: Know it! Know that there's no guarantee that because you go in to the community to tell stories to the kindergarten children and because you have books under your arms that you won't be ripped off. When you go out there, if you decide I'm not going to try all these other kinds of programs, I'm just going to try one thing. I'm going to put a deposit collection in the high school on the corner; not for the use of the children or kids because they have high school libraries and you know the tension that can happen between a public librarian and a school librarian when there's no communication. You know what it is? You don't know what it is? You haven't had the experience! Are Indiana libraries not like that? In Ohio let me explain this to you then. You're very lucky. Let me explain to you what the situation is in Ohio so you'll realize how lucky you are, if you cooperate at all.

The library is under the Board of Education. Each school has its own library and for a librarian to go into the school to talk with youngsters for instance in an English class on how to do a term paper and how to use your library in doing it; whatever the situation, it's very difficult to get into school because the school librarial feels you're walking on her grounds there. You're jeopardizing her job.

It's hard to get in. But if you decide you're going to put a deposit collection in a school for the use of the staff rather than the students. I've done that because I've gone into schools and during the lunch hours the staff is in there playing cards. I'm appalled that they aren't utilizing that time to gear their heads up for the rest of the day. I couldn't believe that even though I recognize that even teachers get tired.

So what I did, I took a collection of materials in and left that at the school for the teachers on motivating youngsters, on elementary education, Everything You Ever Wanted to Know About Sex But Were Afraid to Ask, and it worked. Realize that no matter how good the idea that there's no guarantee that because you're there to do good that people aren't going to rip you off.

I was well known in the community and driving a station wagon with Cleveland Public Library and the side. The businessmen, children, and teenagers knew me. And I parked that car one day and didn't lock it and I stayed in the building about two hours. I came back, the battery and generator were gone, tires were cut, the window was broken out and I was stranded. Realize that it's a rip off sub-culture because it has to be. And recognize that even though you're there to help the people that it's a dangerous area for anybody, for the people who live there and for those who come from the outside. It's dangerous territory -- be careful. But the job's got to be done. So suck your guts in and you go and go it again.

NEVER TRY A SOUL HANDSHAKE UNLESS YOU KNOW WHAT THE HELL YOU'RE DOING: Now Cleveland is very different from Indianapolis -- different area. If I went into the inner-city in Indianapolis and I met a brother and he held his hand out, I wouldn't know whether or not to shake hands this way, this way, this way, this way . . . this way, or this way. If you hold the hand one way it's something and that it's something else. The point is, if you do in trying to be cool, you're going to give yourself away. If you go in saying, "Yeah, baby, I got it together". And the guy says, "Alright, sister, you're really hip!" and he holds his hand out and you shake it with a normal handshake, it gives you away. It gives you away. So no matter how cool you act, unless it's a part of your culture, you be aware that there are differences. And the point is that there are so many cultural differences that even within a culture there are differences.

And so it's difficult even for the people who have been raised in the culture to know how to handle it. Recognize that you can be accepted for who you are. It's hard, but you can be accepted for who you are and be totally alien to the history of the culture. The soul handshake is one, but there are so many things in the ghetto that you may not know about. There are so many things in the Cleveland inner-city that coming from Indianapolis you may never have heard of that it's just impossible for you to impress people with your coolness.

The best thing to do is to go in and do your job and not try to be hip. It's very difficult to deal with a person that you know is really trying to be hip when you know they aren't and you either want to say, "Please don't do that because you're doing it wrong," or you want to say, "Go away, please, because I don't have time". Don't get turned off because you tried too hard. Let's do the next one.

DON'T COUNT SUCCESS BY NUMBERS: Now ladies and gentlemen, if you want to know about failure let me tell you. I've lived intimately with failure. I have so angry on this job that I've driven my car out of the community to the lake, parked and cried because I've been so angry. So many good ideas have failed.

I composed a letter in the same housing project and I sent it to all of the women saying, "Look, we know you got children and you don't have time to come to the library. Take the time to fill out this application for a library card. Enclosed you'll find a self-addressed envelope. Mail the card back to us and I will hand deliver the card, find out what your interest is and bring the books to you. You'll never have to leave your house."

I sent out 250 of those and I got back six. I figured they could read what I sent them, not because I sent it, but because I didn't write it in a way it couldn't be read. I'm sure there was no way for those women to know the hours that I had sat with the administration arguing to allow me to send the 250 letters. There was no way for them to know that I had gone from the director of the library to the assistant director to the head of circulation to lending to inter-library loan. I had been everywhere and I'd finally gotten an OK on it and I got six replies.

I've had that kind of failure. Now what I recognize at this point is that at this point form letters are so impersonal and that for a mother with seven children and maybe living on welfare, home during the day with the children and perhaps prostituting at night to supplement the welfare income that a form letter from a library talking about "fill out these cards and send them back" is not going to work. But it took time to know that. I heard a lot before I learned it. So, don't count success by how many people respond. Count your success by how much energy you have left at the end; how much drive you still have when it hasn't worked quite the way you wanted it to.

If you can reach some of the people some of the time, you're lucky. I get very irritated when people say we had an arts and crafts class. It started with 15 and dwindled down to two. Work with the two people and make that successful. If it's really worthwhile, from the two you can get 20; sometimes you have to start with the two. If you count your success by numbers, you're going to be in trouble.

CELEBRATE A JOB WELL DONE: That doesn't mean inner happiness. What that means is -- give you an example: I started a photography club and I had a group of 15 teenagers. We were given a room in a branch in the basement. I asked them, "How would you like to paint the room in psychedelic colors with the lines going over the wall and down across the floor and up over the desk and back over the ceiling?" And they said, "That's hip." Alright! I was really excited. "OK! First thing we have to do is get the lines on the wall so you'll know which one's going to be yellow, green, and gray." I gave each one of them a pencil and said, "Go to it." Fifteen teenagers knocked it out in about ten minutes; it was supposed to be an all day project, right? They turned around and said, "Now what?" I said "Well, you've done that now lets celebrate, right? Lets celebrate the fact that we've got a part of it done." I told them to meet me at 8:30 the next day in front of the branch and we would take a trip to see the city of Cleveland and see all we could see in one day. It's information to the teenagers. I brought my slide presentation of what we did that day. These are some of the teenagers I'm involved with in Cleveland . . .

SARA INNIS FENWICK - "CURRENT TRENDS IN CHILDREN'S LITERATURE"

My name is Sara Fenwick. We're going to talk about children's books today and I found I had to begin first of all thinking about our responsibility as adults and what our knowledge and acquaintanceship with current children's books can contribute to the motiviation of children. Recently I had occasion to take a look at, actually review, some the of "classics" of children's literature, actually they were the old favorites in children's literature, children's books that have remained over almost 100 years and more, in order to wonder whether they should still remain on our shelves and if so, why? What are the elements in them? It's a very sobering experience, especially sobering, I think, in light of one of the current trends which does have to do with our topic, that of reprinting of many of these titles from quite a long time past. Reprinting by some of the new techniques made possible for us in the facsimile reproduction today.

I wonder how many of you have re-read recently, and for some of you it would be the first reading because they weren't available for a long time, books like Five Little Peppers, and Rebecca of Sunnybrook Farm and Ann of Green Gables and Little Lord Fauntleroy. I think you might wonder whether these should be reprinted, not all of them, but some of them. It's a very useful exercise, particularly if you read these books with pleasure as a child. In fact, we should always re-read a good many of the books we read as children.

I found myself in a lively argument about Little Men. One of my colleagues said Little Men is a book that ought to be retired to the historical collection. Well, I clutched my head and I couldn't think of any such thing. Of course, it shouldn't. All of the children read Little Women and they want to read Little Men to find out what happened afterwards. Even if Jo didn't marry Laurie, they have to find out what happened. So I was advised, just as I'm advising all of you, to re-read some of your old books. Particularly those that come out in new editions labelled "children's classics."

I found that Little Men is different than Little Women. The level of didacticism is considerably higher. It's more obvious. This doesn't mean we're going to retire Little Men anyplace. It doesn't mean take it off our shelves. It's an important landmark in children's literature. It is important for us to know for ourselves, however.

In the course of this examination of classics I was reminded of something else and that's the fact that the element in most of the books that seemed to still have something to say to today's child was most consistently a main character who was nonconformist. Witness Tom Sawyer; Huckleberry Finn. Witness Jo March in Little Men. Witness Mary Lennox in Secret Garden, that this, as it seemed to me as I was reading it, to be one identifiable element that has been in every generation of books at least since the middle of the last century. I think our own contemporary characterization of the new realism is part of a very ancient strain. This was the thing that was clear that in these stories that still speak to children, there were characters that in a sense sparked a revolution in large groups or in small groups.

I suppose the other aspect of this exercise on my part that was sobering was to realize that the responsibility that we all accept in working as mediators of books and children. This responsibility is challenging and it has to do with motivation; it is the ground work of motivation so to speak. And certainly in a conference on motivation, it seems important to consider that aspect of motivation that we need to be able to provide through our own acquaintance with the book and our own enthusiasm for specific books. We need to know the whole range of books for children but more importantly we need to know what's in the books and as many books as possible.

It seems to me we can overcome many of the obstacles to reading, if we can perform an introduction of book and reader. And if we can establish through that introduction, confrontation between the reader and the book, either before he's read it or after or maybe both, a confrontation with a new idea, with a new insight, maybe a new experience, something to laugh at, something of beauty that may be new.

We have lots of aids to help us classify our books by their appeals and books that we can turn to as a list to use with this reader and with that reader and to recommend to this resource unit. But the only real tools that we provide motivation to read with are these books we've read and thought about ourselves and identified where that confrontation may be. I have always seen this importance reflected, or perhaps, expressed is what I mean best, in the fraction of selection, which is an expression I've encountered in some writing by Wilbur Schram.

He arranged this fraction of selection to deal with the likelihood of someone choosing activities and I think of it in terms of someone choosing reading, in our specific case a child choosing to read, not a specific book now, but choosing reading as an activity. He expressed that fraction this way. The quantity above the line was the rewards to be achieved and those have to be apparent rewards. The quantity below the line in this fraction was the effort required to do it.

We can increase the result of this little matter of division either by increasing the rewards on the top of the line or we can accomplish it by reducing the effort required, the quantity below the line. We can work with both quantities and we need to do it. It does seem to me that in the past we've recognized many of the elements of that quantity below the line - the effort required; not all we can, but we have recognized that the readability of a book has an effect and the reading skills of the reader may be the most important obstacle. And we have tried to meet those obstacles with special kinds of books, with special materials, with special approaches to the books, with reading help, all of the ways that teachers and librarians and parents have been working together to increase reading skills of many children.

We also find as a part of that factor below the line however, all the things that affect accessibility and many of them are directly our responsibility as librarians - the amount of time it takes to get to a library or a place where books are. This is why we look at possibilities of decentralizing some of our collections to put books every place children are, every place they sit. We've looked at the amount of space children have to cover, perhaps in schools, the number of people they have to see to get permission to go to the library. Obviously we haven't reduced that quantity, if a child is only allowed to come to the library once in two weeks. All of the aspects of accessibility are part of this quantity below the line that we need to be constantly working at. They affect reading. They are preconditions of reading.

We have given far less attention, however, to the rewards, that quantity above the line that we need to increase. Certainly we've always stressed in high sounding statements the practical side of reading and any child can recite these for us given the question. But, he also knows all the time he's answering, how important it is to read, to be able to hold a job and be able to read all these things. He knows and you know that it's possible to function today more actively without reading than it's ever been before in the history of the world. There are more ways to get knowledge, more ways to fulfill our daily tasks without reading. So this is not going to be a great increase of that quantity above the line. We don't ignore it but we hope the child will come to see it himself.

It seems to me the most effective motivation, the most effective rewards apparent are those that stem from the desire or curiosity that's engendered by such thoughts whether voiced or not. I want to read it again myself after listening to something or I want to find out more or I want to know what you're talking about or just, there's more here than meets the eye. That you even see in children's faces when they've listened to a book talk about something; when they've listened to a discussion about a book they haven't read. This is the motivation that helps children recognize that reading's exciting, that it's exciting to us, even just the sight of librarians and teachers talking about books and laughing about books themselves. How often do we let children see us reading our own books and talking about our own books? This is something that helps them know that reading is exciting. And I have a feeling the rewards of reading, perhaps from my interpretation, have been best identified by Edward Rosenheim, Jr. in a paper called "Children's Reading and Adult Values," which was read at a conference at Graduate Library School, which some of you may have heard and was printed in a volume, Critical Approaches to Children's Literature.

Mr. Rosenheim was writing of the great power of imaginative literature to provide satisfaction and pleasure. He pointed out that there are pleasures because this is the major appeal of good literature. There are pleasures, even literary pleasures, of many kinds. "We've begun to suspect that there are degrees of pleasure that are largely determined by the degree of affirmative intellectual energy a reader's willing to invest."

There are the pleasures of recognizing familiar places and activities, the pleasures of easy fantasy, escape cum identification, the pleasures of transient excitement of writings that exploit the violent, the sentimental, or the prurient. These are transient, but they're all pleasures. They are each authentic enough. But they fall short of what Mr. Rosenheim called the humanistic pleasures where, "We inevitably make active exercise of our uniquely human gifts of apprehension, of imagination, of discrimination, of relationships, of judgement, and reading to achieve these involves an energetic intellect. And such an act requires cultivation. If reading is to yield its deepest, more pertinent, most humane satisfaction for children then the mere gesture of reading is not quite enough. We librarians, parents, and teachers must be devising strategies to provide help and above all make judgements about children's books. And the questions I would ask about any book my child would be reading are: Will it call into play the child's imagination? Will it invite the exercise of genuine compassion? of humor? of irony? Perhaps, will its language challenge his awareness of rhythm and structure of language? Will the characterization strengthen his understanding of human motives? Will it set up essentially an encounter with literature because this is what is most satisfying about literature?"

And I think what he is saying is that this is what creates motivation to read. A reader who responds to the challenge to see a little more than meets the eye in a book is experiencing a satisfaction that is a chain reaction for motivation.

I've stressed this idea of rewards because I believe there are quantities the adult must provide and in order to do this we put ourselves in a continuous communication with books for children and with all of the other media which serve as modes of access to ideas and knowledge. We must ourselves confront children's literature and then try to stand off from it and see what's happening to it. To be able to evaluate it in terms of criteria that are constantly evolving. To sift it always, of course, through our knowledge of how children grow and learn, and through environmental influences to which children are subject to today that affect their confrontation with books.

Obviously, we all know about children's books as we finish a course in children's literature somewhere and we've all done it somewhere in our background. But that did not give us a permanent certificate of knowledge in children's literature as all of you know. That certificate would have to be issued yesterday. We can't be up to date with any less, because children's literature is no more immune to change than any other aspect of our modern communications science and it responds to the same factors in our society, in the community, in school and family life.

And with this recognization as a background I want to talk about just a few of the high spots that I perceive and perhaps have impressed me more. They may not be the ones that you may think of. In the course of talking about it I will inevitably use some examples. These examples may not always be those that occur to you. They are also not necessarily my recommendations of books that everyone should buy and read. They are examples of what's happening children's literature. There are so many books I don't talk about; it's an uneasy feeling to mention even two, because there are the 2,002 outside. But as I noted these things down very quickly and as I stand here thinking about some others which I will be doing, I'm sure these will simply be ones that I call to mind. Some of them are new and some of them are not very new.

I suppose we tend to begin looking at trends with the picture book level because there are changes and trends here that are evident throughout children's literature. It's perhaps where all of us are more familiar with these books because we're more likely to have read these books through. What's new here and significant we will recognize at all other levels, too.

Certainly one of the obvious changes by way of an evolutionary change in the picture book field has been the evidence of the more open expression of sexuality and acceptance of the physical body as a natural thing. The same thing we observe in our total culture in our adult books today. A good proof of this is the fact that it was only a year ago that practically everyone was in a great state of discussion about In the Night Kitchen. We've had at least four books published since with the usual reviewers reference to the male body, nude, front view. We've had four more books of this and nobody's heard any argument about them at all. But we went to ridiculous lengths to put diapers on In the Night Kitchen.

Together with this, of course, has been some very useful and some much more explicit books on sex education for kindergarten and primary age children, and probably with most humour and interest in the past six or eight months in that charming Baby. I hope lots of you have seen Baby. It has to do with the baby showing in outline in mother's tummy and baby didn't want to be born. She didn't see any reason to go through all this effort and there were several kinds of inticements offered by the children--a nickel and the cake and some things the baby might like. Until there was a celebration and everybody was happy and playing party and then baby decided to be born and out she popped.

One of my students in children's literature just wrote a paper in which he mentioned this. He was writing on the extrinsic and the intrinsic rewards in children's picture books. Recognizing that actually about 50% of these books he looked at used extrinsic rewards for good behavior; only about one half of them have some intrinsic reward. He thought Baby was the best of all. Baby came out for love and not enough of our picture books say this.

This is one trend and one that we recognize and I'm sure one that has caused concern with people from time to time about using it. Of course, a very obvious change that we all rejoice over is the use of many of the new techniques and mixed media and the beautiful design of contemporary artists working in many fields and the contributions these people have made. These we probably have more richly now than we've ever had before, I think, and not all of it will be appealing to children in every generation. The bright and clear colors, the large unconventional use of color, in some cases even the shock use of color seems to speak to us today. It speaks in the same way the Electric Company speaks; it's in that kind of shock technique. I suppose just for pure color and interest design I can't help but think of that mouse that got hit on the head and discovered the world. I think the text leaves something else to be desired, but the illustrations and the color achieves that effect that children are looking for as an extension of their experience with the television medium.

What's not new in picture books today is the strong didacticism. This is as old as books for children, but the vehicles and the messages are new today. The messages are more often than in earlier years drawn from adult concerns; social concerns but personal concerns, concerns which children inevitably share, for example, divorced parents, the so-called concept books of how-do-I-feel-about . . . . Of course, the problem here is not so much with the subject, except when we see a subject that is quite inappropriate to the age of the child, a concept, an understanding that he is not mature enough to deal with, he hasn't had enough experience to deal with, but primarily we're concerned with the treatment of the concept. The concept book in itself is not a bad thing but the treatment is something else that we need to look at carefully.

I think here of Bang, Bang, You're Dead as a book that has raised questions ever since it came out. Not only my questions, those are less important, but questions from, I think, every class of students that I've talked with about it since it's been available which has been only two or three years now. Which is more appealing in that book, the scenes of the battle action of the snowball fight and the blood on the pages or the scenes of peaceful cooperation and resolution? Which is more appealing to the child? We know which is more appealing to us. But which message gets across? I think this book has always raised to me a more important question perhaps: How do we write about peace for children? We've had three or four books attempting at different age levels, and I'm not sure that any of them have found the right medium for this particular message yet. Because we've all been ambivalent to a certain extent about Bang, Bang, You're Dead, I don't think this is the answer.

Not new, but more happily so perhaps, are many of the folktales we have today in separate picture book format and I mention these because we have so much in the reservoir of traditional literature the children never hear; they far seldom read it. So many of them, let's say, don't have a chance to hear the folktales, the myths read to them that perhaps a single picture book that's less forbidding than a big fat book of Bulfinch's Mythology or even the more attractive re-tellings of Coolidge and Benson and Joseph Jacobs. Several of those have appeared in separate book format just now and at least bring a few more of these tales to children's experience. I think this is an important development in the field of publishing. A couple of the separate picture books we have of some of Richard Chases's stories - Wicked John and the Devil for older boys and girls, even though it looks like a picture book, is one of the best ways to get across the idea that literature is living literature, that these stories have lived and changed from time to time.

Perhaps, most importantly new however, and not peculiar now as we think of making a transition to the picture book age is our consciousness of the ethnic, racial and sexual minority images that have been in our books in the past and out of this consciousness has come increasing realistic and honest books with integrity representing the black experience. Informational books and fiction in picture books representing the American Indian, the Mexican-American, the Puerto Rican and representing women. Books like Stevie and Uptown and Moja Means One and Whistle for Willie represent a tremendous advance over the first attempts to portray an interracial society by coloring one child black, one child brown, one child yellow and one child white, always in multiples of fours. Much of this development is due to the leadership and the continued guidance and stimulation from the Council on Interracial Books for Children. The bulletin of this organization is one that librarians should watch for; reviewing as frequently as we look at other reviews. Much of this change has come about through the increase of black writers and black publishers. This is a happy development of our publishing scene.

An interesting and stimulating evaluation of the books has been spearheaded by several of the groups and the individuals interested in the portrayal of women in our society. Beginning of course with the look at the picture book because this is where it begins and where children's experiences with the books begins. And the absence of the woman working outside in our picture books, the absence of the father in the home, actively in the home; the emphasis on the girl-type toys and boy-type toys and girl-type activities and boy-type activies and costumes and so forth has certainly been challenged and effectively and helpfully so by groups like the Feminists in Children Media who issued that useful and interesting, almost classic, booklist called "Little Miss Muffet Fights Back," in which they highlighted some of the books which do show women in a role that is closer to today's women's activities.

All of this has resulted in some new orientations to our sex-bound culture. One of the best examples that has come out this year has of course been William's Doll which is a marvelous picture book by William Pene Du Bois about the little boy that wanted a doll. He didn't want any other toys, he wanted a baby doll. He didn't get it until his grandmother got it for him. So the book also has a nice generation gap value to it, I think. I very well remember how I argued with this, as you can suspect with my gray hair when this first began to swim across my horizon with considerable vigor. I said this is fine, at the picture book age we should show more pictures of mother at work, we should show more pictures of father taking care of baby, but when you get to dealing with the age of children from 8 to say 12 or 13, all of the research we've had in the past suggests that for boys and girls reading interests divide at that age and they don't converge again until about 13, except for those little excursions that girls have always made to see what those books are the boys are reading along about fifth or sixth grade and once in a while even some boys sneak into the library and say, "Give me one of those teenage books till I see what they're all reading."

This is the profile that all of our research has turned up and I quoted this authoritatively until I was challenged by some of my students by the fact; of course, these students have grown up looking at those picture books that we're criticizing right now. They've grown up in a society in which you expect them to take on these activities associated with being female and to turn their back of those activities associated with the boys. I've been challenged; I challenge you to be.

All of these evidences of change highlighted particularly in picture books are visible in appropriate expression in all other types and all other levels of books. We've been talking over a number of years now about the increase of realism in children's books, even though as I looked at those early books published by American writers when there was an upsurge in publishing for children after the Civil War. These were the books that were called "the beginning of realism." Nevertheless, we have certainly in all our discussions of children's literature recently talked about the new realism in our books today for older children, for middle-aged children and for teenage readers. We almost invariably referred to those books that treat taboos by way of subject matter and translated this as the new realism. The treatment of these taboos may be no more realistic than the poorest fantasy on the next shelf, but we have identified certainly a great many of the taboos treated in today's books for children and young teens.

When I first began to see these topics as they came across our new book shelves, I thought it was a conscious effort perhaps on the part of writers and publishers to meet the needs of high school students. We were talking in an earlier session about working with young adults and it did seem as though there was an attempt to satisfy the high school age reader by not more mature writing but more mature subjects. Because, we've always recognized that the major reading public for any of the teenage so-called junior novels begins at the fourth grade at least. But I'm not sure that that's right. We are treating these subjects also in books for the middle-aged reader; the older elementary school reader. Topics that have been taboo such as premarital pregnancy, and you know a number of those, topics such as the mentally defective child, books like *Summer of the Swans*, which handles this so sensitively; like *Race Cars for Andy*, about the younger boy who was so carefully tended by the older children so that he wouldn't find out that the race cars he bought for 5 cents weren't really his. A more recent book for a teenage boy called, *Hey Dummy*, which perhaps raises more questions. Another subject of course, has been the serious psychological impairment of children; I don't say illness here, I do say impairment, such as *The Stone Faced Boy*, such as *George*. Topics of divorce and alienation as in *The Room of Windows* by Eleanor Cameron. Books about racial prejudice, and this is not the generalized topic but very specifically as *The Almost Year* by Randall. Books about severe family breakups, because of adults who are mentally incapacitated such as *The Bear's House* by Marilyn Sachs. Books with murder in them which was certainly taboo before. *The Egypt Game* which has so much more than murder that it would be too bad to see this only. Books about the drug scene. I read one this past week that's brand new and happily I've forgotten its name, because I wouldn't want anyone even to write it down. It is one of the poorest. It is a first person account. It is one in which we really would turn it aside not because of the topic, but because of the treatments, no matter what the girl's problems were. Books that have homosexuality in them. The best, of course, of those, I think yet, is John Donovan's *I'll Get There But It Better Be Worth The Trip*, again, lightly and sensitively handled. The book in this category that provides us with perhaps more questions that also is very well written--*The Man Without a Face*. There have been at least three or four of these in the past two or three years.

These are just subjects that we now deal with in books for children. We are concerned with them and with how it's treated. I think, however, there are more important aspects of realism when I think of writing for children today. I think not so much about the qualities of the writing; for instance, what qualities are there in *Harriet the Spy* that makes this more personally realistic to children than other good realistic books in earlier decades such as *The Saturdays* by Elizabeth Enright. Why is it that children form clubs called Harriet clubs? Why do they feel this is addressed to them directly? It seems to me it's a style of writing we find in many of these books that's more personal, that's more of an interior journey of the reader, if you will.

In many cases, and I think you'd be surprised if you sat down to total them up, how many of these books are written in first person. When I was first working with children and selecting children's books we had a kind of un-written law that said "Children do not like books written in the first person. They don't like 'I' books." And I believed that and I watched it, but this is not true; these are different. These speak from the interior. They are highly personal.

But there are other qualities to this writing too that I think are a part of today's whole communication scene. Many of these stories are chronological. Maybe only slightly so, but some of them more directly this. Many of them have an impressionistic treatment, not all the details are given. I suppose most obvious of all are the unresolved situations; the absence of solutions. There aren't happy endings.

I think these stylistic changes, and that's what they are primarily, parallel the writing of adult novels today. They also parallel contemporary film techniques. This matter of the lack of solution is an interesting one and I've found psychologists working with children do not all agree about this. There are those who say a children's book should give the security of a satisfactory ending, a hopeful ending. There are those who say to leave an open ending gives the child a chance to continue that confrontation with it, to think about it, to make his own ending in terms of his own experience.

I suppose I take shelter every so often in a statement I believe was one of Lillian Smith's statements in which she said, and I think this is in her book The Unreluctant Years, "The ending to a story should leave the child with the feeling problems can be solved." The solution may not be dictated but the hope is that problems can be solved and as some of you remember the plot of The Bear's House, you may remember this ends with almost an unbearable situation. And yet the solution that the adult sees as only a partial solution, the child may see as hope because what's going to happen is another adult is going to step into a family which is completely deteriorated and perhaps pick-up some pieces. The adult sees the on-going pain of this. The child may simply see this a chance that a solution will come.

The same thing happens in The Planet of Junior Brown which is, I think, one of the best examples of all of these trends in contemporary writing today, this stylistic writing - the symbolism that more than immediately meets the eye and the ending which adults read in quite opposite ways. This is a book that, of all the books we read and talk about in class, students come up afterwards and say, "What do you think happened? I don't know what happened." This stylistic development to me, I think, is one of the most exciting and interesting things that's happening to children's books.

It should be said that none of these characteristics will guarantee the appeal of books for children but they do speak in a comtemporary idiom to present day concerns; concerns that are arising out of our society and they deserve our serious attention.

One not so welcome result of this particular development in the contemporary style of writing, plot development, has been a number of books in which the fine line between realism and fantasy is difficult to recognize; in which it's fuzzy. Sometimes this is a case of the myopia of adults. I think that was true several years ago when we were all exercised one way or another about Drop Dead. It's true about George. It's true to some extent, I suppose, about . . . Planet . . .. It's true with Ellen Gray. Children either know or don't know that Ira was telling the truth about what happened to his parents. They know whatever they know about whether Ellen did the right thing in raising the question about Ira's guilt with the sheriff. It's just adults that aren't always in this case.

There are books also that raise insecurities among children. One that students with whom I've been working who work most often with emotionally disturbed children have found particularly vulnerable to this criticism is Wills the Jazz Man which they found impossible to use with children.

When we are thinking about all these new trends in children's books, let's not overlook the new influences and their result in the field of informational books. Of course, most excitingly in this whole field is simply that there are more good informational books on more subjects, on more age levels, with more appeals in physical format and design and presentation. This wide range of appeal, particularly of subject matter has made some adults very uneasy.

There's a fairly common concern voiced that the only books our children want to read are informational books. They don't want to read stories anymore; they want to read about space and about television and about science. Well, why not? Children do have tremendously broadened interests. This is one of the most obvious results of television viewing and our rejoicing is in the fact that we have more well-written, well-developed informational books today. These trade books are responsible to curricular changes in the same way textbooks are and I think it is incumbent on all of us working as librarians to keep ourselves continuously aware of what these changes mean and how they're reflected in the trade books that are coming across our field.

We've been able to recognize now for, I suppose, three years anyway, maybe not much longer than that, the influence of the process to teaching elementary science. The emphasis on teaching children began down at kindergarten the way scientists work by emphasizing observation and measurement and recording and classifying and hypothesizing and inferring and testing. It was developed first of all by the American Association for the Advancement of Science. They had a committee working on curriculum in the same fashion the curriculum development committees have worked in the past two decades to change curriculum. They have developed this way of teaching the concepts, the basic concepts of science and particularly how to seek information.

I think this will continuously affect the publication of science books. Not just books about observation, not just books about classifying, but books which use that process as a way to present the content. That science book in the easy-to-read category of Millicent Selsam's called Benny's Animals is about classification. If we can recognize some of these as they come across our desk we can have the tools that will serve to encourage and backup science teachers; especially elementary teachers teaching science under the new programs. This is only one, of course, there has been a trend; changes in the whole field of social studies and books that fall into that category.

I suppose one that I find most interesting is the increase in books that draw upon source material and bring to children selected source materials from documents that make it possible for them to read how people felt at particular times. Julius Lester's To Be a Slave which has excerpts from source material, Meltzer's In Their Own Words is in more one volume, writings about the American black man, writings about labor and the struggles. The series, We Speak For the Vietnamese, We Speak for the Russians, . . . Chinese . . .; books that bring writings, some of it from contemporary journals, some of it from newspaper accounts and some poetry, some short essays, all of the source material these compilers could bring to hand, to give children a feeling they are listening to people talk about their concerns with a minimum of editing. These are, I think perhaps, one of the outstanding, high marks in this whole tremendous range published in the information book field.

What are the possibilities then for advancing the rewards of reading, if we have all of these developments on our publishing scene? I think first, of course, they present a challenge to our selection principles. Are we really devoted to freedom of access? To the child's right to read? Right to knowledge? Right to information? Many of them challenge the reader in exactly the ways Prof. Rosenheim stated that I quoted at the beginning of the talk. They do require an intellectual investment in the reading. Not that they're hard to read, but they ask for an exercise to involve oneself in it.

They provide also books for shared discussion. These are books that because there is more than meets the eye, give us a chance to set the climate for discussion, first of all adults with adults. There is no program on any library conference program that is more popular than a round table discussion of books. I remember one young adult discussion group that was so popular that had a book list on the "good ones and the bad ones." This we do most happily with each other and we should be doing more of it. We should be looking at these books that in many cases are controversial that have both strengths and weaknesses. It's the only way we sharpen our own insights, not only listening to what some one else says, but having to justify our own selections.

Just as a matter of information this year for the first time the Newberry-Caldecott Awards Committee of the Childrens Services Division of ALA is publishing in September the first list of suggested titles that have been recommended by the members of the Committee, about 23 people across the country. Their first suggestions which were made originally to the Committee members -

"be sure to read these, we think they're worth considering" - is going to be published in the library press in September with the idea that perhaps teachers everywhere would discuss these books and add to them and send the results of their discussion to the Chairman of the Committee. The Committee in a later month, probably November, will publish an additional list of all the additional recommendations made by everyone across the country that wants to participate. It will also make it possible for us all to be more informed about some of the books we miss and for those of us who are ALA members to vote with a more informed opinion on a membership vote.

It will make it possible also to indulge in another kind of dialogue about books which is between us adults and children. This will be a list we can use. Granted it will only cover what's been published from January through the middle of this month when the list had to go in, but it will be a first list to begin with and give us something to work with. I hope you will all watch for it and have some discussions among yourselves. It seems to me there is no reason why every state, regional and local meeting of librarians this Fall wouldn't find it useful to have a book discussion on these books, see which one is the best contribution to children's literature this year and send your results to the Chairman.

One of the best book discussions I ever listened to was in the library when the librarian set up the scene for a group of 4th and 5th graders with their teachers and her as librarian to talk about Harriet the Spy. What they talked about was not the plot, or who were the characters or any of these things, but they talked about privacy. The issue was whether it was fair to Harriet to read her diary. Did this violate her privacy? But also was it fair for Harriet to observe unseen what various of the adults in the neighborhood were doing? Was this an invasion of their privacy? This was a hot argument. The children did not agree there was anything unfair about Harriet's spying, but it was exceeding unfair for their playmates to have read Harriet's diary.

We're concerned about reading being considered anti-social activity and very often as a part of our sex hangups we explain this as boys don't read as many books as girls because they like to do active things. But a book discussion that's an open book discussion does provide a chance not only for children to deepen their experience in thinking about a particular book, but to find that reading provides group experience that is pleasant and satisfying - the motivation again, if you will. This is, of course, only provided that we establish a climate of open expression and acceptance, not to teach children or tell them what to think about the book, but to accept what they've said.

I would keep informed these days about the continuously growing volume of children's books. Certainly there's more interest in children's literature in the marketplace. There's more interest among many professionals not associated with the schools and libraries. One of the most interesting reviews of children's literature I read was in a medical journal, written by a child psychologist by the name of Carmen Goldings on trends in children's literature looked at by a psychologist. We're having commentary on literature from many people not professionally associated with children's literature. More book reviews not more serious criticism. We still lack very much serious criticism for children's literature. We do welcome Horn Book. We do welcome the kinds of long reviews that we have from time to time. Unfortunately less reviewing, almost nonexistent reviews for the layman of children's books for parents who do not have access to library periodicals. With the demise of the regular page in Saturday Review and the taking up of at least one issue by another reviewer with less to offer for that one issue at least this may be a contributing loss and an unfortunate one.

Maybe it suggests that we as librarians ought to make library reviewing more available to more people. I think we ought to have copies of our periodicals that review books available on open shelves for people to borrow. I think we ought to have some of our bibliographies that we tend to keep behind our desk as sacred tools duplicated and available for circulation. This is one of my private soap boxes. Children's books have been in recent years controversial and this is healthy.

MARIE A. DAVIS - "READING MOTIVATION FOR ADULTS"

My name is Marie Davis and I'm Associate Director of the Philadelphia Free Library in charge of Public Services. I'm very happy to be back in the land of Kurt Vonnegut and persimmon pudding which I sampled for the first time last January. It was left over from the freezer last summer. It surprised me because it was awfully good.

I think we need very much, and you're aware of the need, to dispell so many of the myths that surround librarianship. The myth, for example, that public libraries can be all things to all people. The myth that budgeting and funding with just a little more money would really solve all of our problems. The myth that school and public libraries cooperate fully rather than just share some of their operational functions, book review meetings and so on, either of them is capable of carrying on alone. You can challenge me during the question period.

Another myth that we must, must, must reach the children at all costs because they are the great adult library users of tomorrow. Children's library service has been strong and effective for well over 75 recognized years in librarianship and I don't know if any of you have declining circulations, but somehow those wonderful children who were reached by many wonderful librarians have not always turned into your adult readers of today or even yesterday. Of course we must serve children, and the need is even greater than ever before. But the idea of serving children at the expense of other age levels to be served, such as the teenagers or young adults or whatever they are calling them, the older people and the general run of the so-called adult population, we simply cannot concentrate on one at the expense of the other.

The children, of course, their needs can be met and will be met, I'm sure, but their skills, their intellectual curiosity will be stifled and unfulfilled in their home situation unless their basic learning processes, as you well know, are fortified by the parents. But nurturing a child's reading development and learning process is certainly not the only reason for adults to acquire reading skills. And we're back here again at the point of discussing motivating adults to read.

Now you are well aware of all the troubling statistics. Fifty-three million adults have not any higher than high school education, have not reached a high school education and the various statistics there are about functional illiteracy, total illiteracy and what have you; whether it's 4th grade, or 8th grade or what have you it is that adults are not reading at. But anyway, we have the statistical picture which varies as to impact, the impact of its importance from community to community and I'll let you look up your statistics while I look up mine, because they're pretty hard to keep track of on the local level.

But not only the magnitude of the problem is important but the seriousness of the problem of adults who cannot read is underscored by the fact that there's a general tendency to totally ignore the existence of the problem or the importance of the problem. The fact that functionally illiterate adults try to hide their own deficiency because of shame, or embarrassment, of course compounds the difficulty of diagnosing and treating this major educational and social ill. In all the experiences I have had in working with ghetto residents, inner-city residents, who are seeking their own self-determination and demanding a piece of the action of the resources that are due them, in all the groups who have demanded libraries in their community, demanded better schools, demanded recreation centers, demanded mental health centers and drug education centers, I have never heard any of these people who are demanding their rights ask for resources and facilities to teach adults to read.

There is a man in Pennsylvania who came to my attention fairly recently, Representative Gallagher, chairman of the Pennsylvania House of Representatives' Committee on Education. And he said quite recently at one of those "reading is fundamental meetings" that most Americans tend to associate the fight against illiteracy with some missionary venture in Peru or some underdeveloped nation. "It hardly seems possible," he says, "that the most advanced nation on earth with all the money it pours into education still doesn't teach its kids to read." He says, "We all know this just shouldn't be; needn't be, but it is." And he continues, "Most of us tend to take our literacy for granted; accept it in others as a matter of course." He asks, "Where does the nonreading American go?" He says, "One place is on the welfare roles. The other is in the prison." And he points out that illiteracy is the major factor in hard-core unemployability and that 20 to 25% of all Federal prisoners are considered functionally illiterate. Representative Gallagher in his statement said that he's just going to see the Pennsylvania Legislature appropriate funds to finance field work that will provide the data needed to make the recommendations for legislation to cope with the reading problem.

Politically talk? Yes, I think, to a degree. In discussing his speech with some of the Philadelphians who are working in Adult Basic Education, I found they were somewhat skeptical as to the sincerity of Representative Gallagher's point of view. But, he has made a public statement and it's up to his constituency to make sure he follows the causes espoused in his speech. And librarians and educators are part of that constituency and if we fail to come up with a plan to make known the role the school and public libraries can play in this important mobilization of an education plan, we are to blame.

Now, the problem of motivating illiterate adults to learn to read can be considered in two obvious parts; reaching and teaching.

First of all, an educational plan must be envisioned to create conditions under which substantial numbers of nonreaders can become involved in the education process and can derive a benefit from the time and effort they must expend. And you expect to have skilled instructors and staff who understand and appreciate the tension, the hesitancy, the anxiety and the distress with which an illiterate is beset when faced with recruiting overtures for educational programs.

How is he encouraged to become involved in learning to read? How is he reached? Well, in an analysis of student enrollment in a successful Adult Basic Education program in White Plains, New York, statements of over 1,000 students recorded how they came to the program through formal recruiting techniques. And it's interesting to note here that over the three-year period when they reported, there was a definite decline in the response of new enrollees to the recruitment method. But there was an increase in the response of former students who had dropped out to become re-enrolled. And it appeared to be that the recruiting efforts were better expended in that direction.

Secondly, they can be encouraged and have been encouraged by close daily contact; family, friend, employer, co-worker, and Adult Basic Education graduates, or through public relations, newspapers, radio and goodwill of a program that is in existence, and fourth, by agency referral, Community Action Programs, Youth Corps, churches, social agencies, employment agencies, and family sort of groups. Referral and word of mouth were proven to be the most successful of the means of recruitment to the program.

Now, in Appalachia where illiterates are particularly distrustful of outsiders, the outreach effort has been to initiate a dialogue with selected members of the target population, to certain built-in community links. The program develops integrity of its own then it can stand on its own two feet, stand on its own ground, but before that is achieved, some sort of mediator role needs to be employed.

The Adult Education Center at Morehead University in Kentucky has established an education outreach approach and they suggest the following four phases. First, through cable TV; they merely beam a program to the viewing audience in the target area; a program of high enjoyability, pleasurable kind of program geared to the mountain music and culture. And they tack in a few well selected pitches for an educational program for adults learning to read.

The next phase is a radio equipped jeep manned by para-professionals to initiate this dialogue we spoke of. And this takes the idea and the programs to the home of the target audience. At this point other services are given to the target audience. Other services which they would immediately respond; first aid courses, surplus food is delivered to them, transportation is provided to them by means of the jeep for the things they want to do and definite interest in local activities is stimulated.

Thirdly, a semi-permanent facility is then established near clusters of the target groups and this is where the mountain people have reached a point where they will begin to come out of the home. But only in a very close kind of cluster area. And at this point, the semi-permanent facility is the center where a variety of counseling services are given. It may be prenatal care, job training, and the initial efforts at an adult reading program begin.

Then a more comprehensive adult/youth/community center is established with an educational system which helps to foster diversified industry in the community, quality education for youth, produces an informed electorate, and socially responsible people among those in the target audience and also provides a well-established Adult Basic Education program.

In this way the local people are encouraged to use their own manpower and the capital available to them to redevelop their own area and to re-enrich their own lives.

Now there are certain profiles that can be drawn, and I think they are rather evident, that show how the illiterate adult looks at himself. At the outset he had a devastated concept of his worth as an individual. He can't share in the productivity of the nation. He's likely to become a welfare recipient. He tends to perpetuate illiteracy in his off-spring. He has a potential for anger and resentment. He's fearful of new experiences. Then, as he proceeds into some sort of learning program, suddenly he has translated his vague yearnings for a better life into action by taking a first step. I'm drawing this from a profile that's very lengthy in each step of the way. This profile was devised by Elliott Leffrage who conducted the White Plains Adult Basic Education program and was a consultant to the literacy program at Morehead and through the Kentucky development of the mountain people.

As he progresses into a program he experiences an emerging sense of self-worth and he acquires skills and demonstrates to himself and his peers that he is quite capable of growth and achievement. And it is most important that he begin to recognize this in himself. Then he moves into a newly acquired concept of himself as an able individual who can begin to determine his own destiny.

Now there are many methods used and this profile is evident really in many ways in a number of adult education programs which go on in various places throughout the country.

To move from reaching to teaching to analyze the adult student's attitude and development from my own noneducator point of view, I'd like to share with you a few of the case histories I picked up while sitting in on a tutorial review seminar at the Academy (the Adult Basic Education Academy in Philadelphia). A senior citizen was helping her student to write an autobiography. This woman, now in her seventies, was raised on a plantation in Georgia where her family had worked for generations, first as slaves and then as share-croppers. She is most anxious that her children, her grandchildren, and her great grandchildren have the full record of their family background and heritage.

Another tutor teaches solely from the Bible. He happens to be a black minister. Upon request he's using the Sermon on the Mount with one of his students and he's having great difficulty with this student because the student has memorized the Bible and it's very difficult for him now to see the words that are there. And he was sharing his problem with the other tutors and they were seeking some sort of solution--new technique. They all share these together.

He has another student who expressed the desire to learn to read by working from the speeches of Dr. Martin Luther King and he is now doing so.

The Academy trained a woman who twice a week tutors a young girl who is confined to a wheelchair with cerebral palsy.

And then there was the retired chemist who works at least two or three times a week with a young black man who writes poetry. He can't read, but he knows poetry. He says poetry. He has poetry in his soul. And through this effort he's going to learn to write it and to read it and make it available for other people. And he's also going to be able to read the works of other poets.

Another tutor working with a truck driver for a year recorded his students' latest accomplishments. In February his student was able to read, to select and to address a valentine for his wife for the first time in fifteen years of marriage. He also had made out his first check that day. I don't know if that was the influence of the wife or not.

Still another tutor recorded that a 75 year old man and an 80 year old woman had suddenly decided they wanted to learn to read and they were just doing that.

In addition to the one-to-one situation here, there are several situations where tutors do have small classes. For example, a husband and wife team hold weekly sessions for stroke victims at a shut-in society. In addition there's a very specialized class for people of Spanish background at one of the Puerto Rican centers in town. In every instance these tutors find the time for private personal contact with each and every student. Other comments from the tutors concerned the need for more interesting material of feminine appeal. And in contrast there was the young vending machine service man who had requested Playboy as his reading text. The tutor said she would write to Hugh Hefner for a simplified edition. And I'm sure she will.

In another case a father who had covered up for years his deficiency in reading and was doing rather well with his tutor suddenly revealed he had a problem with his teenage son in school but he didn't understand what the problem was. Well, the tutor became the mediator between the parents and the school, and she found the boy had a basic reading problem. She is now tutoring the boy as well as the father. But the boy doesn't know the father is being taught to learn to read because the father hasn't quite faced up to the child that he has this deficiency. I think at some point along the way they're going to come together and share their learning experience.

The tutors, as you can see, were as fascinating as the students they described. They ranged in age from a Puerto Rican youth to a very dedicated, retired school teacher; really a school teacher of the old school. They were black; they were white. The only thing, I think, they had in common really was the zeal and devotion to the volunteer effort in which they were engaged.

One girl showed her own deficiencies in schooling in her rather ungrammatical speech, but she was practical, she was forthright, and she was intelligent in the discussion of the techniques she was using to teach a retarded child to read.

These people meet in churches, libraries, in homes of the students, in homes of the tutors and the Academy, wherever they can get together--tutor and student. The materials and techniques are books, magazines, tapes, workbooks, flash cards, Reader's Digest publications, sounds and symbols, filmstrips, consumer pamphlets, menus, and driving tests.

Some specified examples of the progress they have made are, just to give a few for instances: A gardener, who after a year's work with a tutor went on to become the chief gardener and grounds chief for a major hotel chain in Philadelphia. A young man who had always been unemployable was hired as an assistant sexton in a center city congregation. A truck driver who could never hold a job because of his inability to read is now situated in a trucking firm that is very impressed with his ability to follow written instructions and read the maps.

Several senior citizen students have called the Academy to express their gratitude that they can now read, not only read but understand, Social Security, Medicare and a number of the forms that they need to be acquainted with in order to secure the rights that are theirs.

After working with tutors, many students voted in the last primary election for the first time.

Mothers and fathers have expressed their pride and delight in being able to read reports and letters from their children in their school, from their teachers, and so on.

The Academy's service is successful because of the sensitive, personal, dignified concern afforded every student. It is impossible to estimate how many lives they touch. Although the students and pupils measure in the hundreds, they cannot determine what the impact is beyond the individual student, but they know it's great.

Adult Basic Educators, I think, feel that at the outset there has to be some sort of administrative commitment. They feel that there must be objectives to an educational program based on a positive philosophy from which a means of achieving goals and acquiring public financial support are realistically appraised, thus paving the way for the definition of target groups and outreach efforts that are necessary to transcend various communications.

Now, the significant role, I feel, of the library, and many other librarians have spoken of this, is to forge the learning skills and the coping skills of the new adult reader. Adult Basic Education programs and library services must be coordinated and I can assure you, generally speaking, they are not now. They must be coordinated in order to reach out to the undereducated adults to help him to obtain the literacy skills, to foster a reading habit, and the use of other media in libraries, and to open up the vast informational resources that will help him progress and cope beyond the survival level.

Library projects must also stem from firm and knowledgeable administrative commitment. Stephen James, this morning, said something, and I have his little piece of paper here, and if you didn't hear him then you must hear him when he speaks again. He says, "You must recognize that your job exists because the system seeks change or a semblance of change. Know the system and use it." I assume he means the library system and also the system of the total community.

But within the library system you must have administrative participation in these programs. With a state-wide institute sponsored as this one is under the Department of Public Instruction, you may be half way home, but are you certain of full backing from your administrators of your institutions in any new programs you might wish to undertake to motivate adults and children to read? Without their support, the best techniques for motivating adults to read may never really be put into action. So I can't help wearing my own hat as an administrator. I feel responsible to speak for the administration and also from an administrative point of view, to make sure we understand administrative weaknesses in this whole process.

But the administrative factors that must undergird any program that you would contemplate from the stimulation you've had here, first of all involve a commitment on the part of your administration. It involves the planning process. It involves budgeting and financing. It involves personnel placement and staff training. And it involves real community participation and self-determination.

Now, on the commitment, of course, this is important because certain priorities have to be drawn in this time of limited financial resources. And you have to sometimes give up something in order to do something and these are hard decisions to make and, therefore, you must be very sure that your administration realistically faces what's entailed in the programs you might be recommending.

On the planning level for the mobilization of the institution's resources you may have to restructure your institution to promote this learning process, to provide a supportive service, to offer consultant services for selection criteria and collection development and to initiate library services adapted to the culture and lifestyle of the undereducated, and to plan the appropriate referral and informational services. Not only is outreach involved here but inter-agency and inter-library cooperation and experimentation of new library techniques, new service techniques.

Now planning and budgeting go hand in hand. Book funds are suffering reduction from the high cost of personnel and inflation continues to take its toll. Yet book budget allocations must provide for, this really shatters me, giveway programs. I do not agree with Bessie Bullock. Her experience must be quite different from ours, but we do not get full return on the books loaned in various experimental programs that Brooklyn apparently does. Now, I think, if you go into your administrators and say, "They never lose books in these programs," then you're going to be held accountable. It's better to say that experience proves that a good deal of the books do not come back; maybe you'll only expect a twenty percent return. Now, are you willing to cope with this reality in making your plans? I think you might. This is what I mean by administrative commitment.

In addition to book budget allocations which allow for certain giveaway programs, you have to consider longer terms of circulation for slow readers. You have to consider heavy duplication of Adult Basic Education materials which is somewhat unconventional in the public library setting. And you have to consider development of the new media as well.

Regarding personnel, reading specialists may be added to library staffs or they may be on loan from the educational institutional, the ABE centers, formal or informal. Indigenous personnel must be worked into your personnel classification schemes and this is complicated at times. And they must be trained to communicate the professional expertise that is available in the library to the turned-off or unreached adult reader. All public service librarians, I think, need training, new training, in adult counseling techniques and certainly new methods of outreach before the impact can be made on the masses who need reading skill and guidance.

An administrative staff must see the need of the community at close range. They cannot be shielded from the firing line nor the target audience for they, too, must get the feel of the communications gap and the inadequacies of the conventional library facilities and services. Really, there are times no one but no one but the library director can really answer the questions of the unserved. They often zoom right into the heart of the matter regarding basic library policy and finances. And if you send the staff member out to talk with them and he has to say, "I'll have to go back and check," you've already lost the faith of the group. So, in certain instances your administration must be involved in the community relations part of this program.

Now, the fact that many school and public libraries are facing fiscal crises, as I said before, it's all the more reason for the administrative involvement in this issue of motivating adult readers. A real community library does not exist to provide only supplementary services. The school and public library are both educative institutions that must work jointly for equality of educational opportunity. The structure, the organization, the administrative framework must be geared as a change agent or the deterioration of our neighborhoods and our society itself cannot be reversed.

Now, I was asked to give you some examples of Free Library efforts. Jean-Ann South and I were discussing our reluctance to talk about, "How I did it good," or, "This is what we do in our library," but I will site some of these just as examples to show that you have to work on many different fronts.

We have a Reader Development Project. It was funded by an LSCA grant in 1967 and it's the only demonstration the city of Philadelphia has seen fit to continue financing. So, it's the only one of our many, oh, we really haven't had that many, two or three LSCA projects funded, but this one is still continuing somewhat limited from the original demonstration, but with the foundation pretty well firmed up, I think.

Their objectives are, in the Reader Development Program (RDP): to make available a quantity of Adult Basic Education materials, this includes workbooks and all the rest; and to offer these in support of the Adult Literacy project in the city; also to stimulate publication and to acquire suitable print and nonprint collections geared to the vocational, the cultural, the recreational and the informational needs of young adults and adults who read at the eighth grade level or less; also to plan outreach programming activities for young adults and adults who have literacy skills but do not use them.

There are some 700 titles in the RDP collection; 250 filmstrips. A demonstration collection is provided at the Center for community organizations to examine those for purchase, to plot training programs or to determine what materials they want to borrow from Reader Development. They're organized by subjects; Family Life, Jobs, Reading, Writing, Arithmetic, Science, The World and Its People. Bibliographies of books and filmstrips are published every two years with supplements in between. All available through ERIC. I have some samples here, only a few because I couldn't carry too many with me. You may take anything that's up here. I also have some samples of the letters our RDP staff sends to people requesting bibliographies. Unfortunately, we cannot afford to produce any more of these bibliographies since our financial problems are somewhat great. We cannot produce any more than we use in our local service area.

The Reader Development Program maintains an up-to-date file of first contacts of over 400 local organizations working with the undereducated. Communication is carried on by means of a newsletter called "Piddle". A thousand copies are distributed locally every two or three months. I have samples here too. This highlights community organizations, library programs for the undereducated, new film and book reviews and news of interest to those working in the field.

Now, special projects of Reader Development at present include working with Spanish groups to dub in a Spanish audio for the Adult Basic Education filmstrips we have; also, film-making activities with the various prison groups they serve and a number of our branch librarians participate in that program, too; scholarship lists. They also plan workshops to bring publishers and those engaged in adult literacy programs.

The three-wheeler is our mobile van very much like the one Bessie Bullock demonstrated last night; however, we serve only adults and young adults, no children. Because we have felt that the children are so eager and so interested that they tend to monopolize the program. Also, the space is so limited and the amount of material that the van can carry, that we've limited it to this other age group. We do not register people for library cards. We merely take their name and address and it's worked out quite well. They have about two stops a day, four days a week in the summer and winter. They deposit collections in the three-B kinds of things Bessie Bullock spoke about. They aim to put book collections in every place where model cities residents sit and wait and there are so many places where they sit and wait - health clinics, well baby clinics, all sorts of places.

The three-wheeler also serves as a library showcase at inner-city street fairs, black arts festivals, and black entreprenural ventures. We have a black shopping center that is completely financed to develop black businessmen in their own ventures. And they have a marvelous, festive, one week celebration there every year. And the three-wheeler has been there for a week, two weeks ago and one of the city councilmen is very much interested and naturally one of our staff said, "Dr. Allen, did you know that Federal funding of this project will terminate at the end of this fiscal year? What is the city of Philadelphia going to do to continue the ability to operate?" So she's interested. We're having lunch with her real soon.

The three-wheeler also, as I said before, is recognized by us as a sort of giveaway program to a great extent; although they have the built-in plans, because the three-wheeler is supposed to promote services in the branches as well. And they do that and the branch staff works on the three-wheeler from time to time so that we have this inter-relationship from the staff on the mobile unit into the stationary unit.

John Axum, who is head of the Stations Department of which the three-wheeler is a part, was working there one day because all of the staff loves to do it; they all have so much fun. And he noticed a young man who came up and spoke to him as one of the men from the Holmesburg Prison that John had gone over and given black history book discussions for and this young man is now out on the street again and he was using the three-wheeler and he was glad to see an old friend.

There are many other things I could tell you about this. We have a running dialogue, a pitch. A young non-librarian black man does the pitch. He says, "No hassle, no hustle, step right up, folks!" - all this to rock music in the background and he keeps this running chatter going and picks out people on the street and draws them in very expertly.

Another effort is Model Cities Community Information Center. This is a cooperative effort; Free Library, Model Cities Program, Health and Welfare Council and the Board of Education. It's an experiment to provide information and referral services dealing with jobs, housing, education, welfare, health, legal advice, and so on. It comprises three components; a data bank to process information via a computer on all the human services available in the two Model Cities residents; an advanced telephone system for a three-way conversation, the recipient, service agency and a mediator; and a community action and training program.

Included in the data bank now located at the instructional program center of the Board of Education is a subject list for quick telephone referral of pure information formerly locked on the library shelves. The Free Library staff, comprising the data component, have processed data on service agencies. They have extracted services. They've prepared thesauri and carried the program to its present phase whereby four terminals are now located in two of our inner-city branches and in the education and in the general information departments of the central library. And they're functioning and providing printouts of these Model Cities services and Free Library information and Board of Education vocational guidance program.

The idea of uniting the educational experience with the dissemination of information, first a function of the public schools, second a function of the public libraries, poses, I think, very great potential for adults as well as school age children. We are now discussing the possibility of broadening the program to include such things as adult literacy information center, consumer guidance programs, drug and veneral disease programs. All of them to be processed from the data bank through the terminal.

Now, there are a number of branch programs, such as Prints in Progress, which is another way to bring people in. This is geared teenagers and it's in cooperation with the Philadelphia Print Club. Philadelphia, I don't know if you know it, has the dubious distinction of being graffiti camp capital of the world. It's fascinating and frightening to see. One of the reasons given for this is the Philadelphia gang activity is more organized than in most large cities. Although our crime rate is generally not as high as some of the other larger cities, I should say less high, our teenage and youth crime rate is devastatingly high. At any rate, because of gang activity, this is a form or expression that one doesn't fail to miss when he comes to Philadelphia.

The Print Club provides real artists to bring their slabs and print-making tools into a branch library and encourage young people to express themselves this way as you've seen many examples of. This I think is a very worthwhile program. Of course, anyone who says, "Now, if we just get all the teenagers in Philadelphia in the Print Club program, we'll have no more grafitti!" is a bit of overoptimism, but there is a relationship there.

There's something there relating to the way young people want to express themselves. If you call it in graphics an artistic something or other, I don't know. We're having a regional library which is going to be built in a place where we were going to have a branch, but the community told us, "We don't want any of your rehab jobs," which was the sight of the contemplated branch, and we had a black architect there as we've had before, who's working with the community and the staff. And we hope to have the community kids participate in some murals right in that library.

Well, there are many examples I could give and many I'm sure that you could share with me and the others here, but I've spoke today about the educational aspects of motivating adults to read and the library services to fortify those skills and to develop the new coping skills as well.

Complete coordination of all efforts at all levels must be achieved to combat the problem of adult illiteracy. There is all too little cooperation between Adult Basic Educators and the school and public librarians as I have said before. Somehow they appear to be competing with each other instead of cooperating. But, we know that we need all the help all of us can give in order to mobilize all the forces for a frontal attack on this problem.

And I'd like to close by looking once again at the profile of the adult non-reader. His hopelessness; his anxiety; his frustration. And I feel Langsdon Hughes has said it best in "The Lenox Avenue Mural."

What happens to a dream deferred?

Does it dry up

Like a raisin in the sun?

Or fester like a sore

And then run?

Does it stink like rotten meat?

Or crust and sugar over

Like a syrupy sweet?

Maybe it just sags

Like a heavy load!

Or does it explode?

SPENCER G. SHAW -- "SHALL WE BREAK THE GLASS WALLS OF ILLITERACY?"

Thank you very much and before we go any further I shall ask you to just stand and relax for two minutes.

In behalf of the School of Librarianship at the University of Washington, I would like to express our appreciation for the opportunity to be here with you in a major concern facing our nation. I am also grateful to have been asked to speak to you and share with you some of the ideas that one may have as we mutually explore this vital area. In trying to think how I should proceed tonight, I planned to do two things depending upon how many of you would still be awake.

The first part of my presentation is rather formal. I shall try to make it as informal as possible. But then I thought following that I would like to delve into the practical aspects with some demonstration and also references to this mass of material which you see here in front of you. So tonight I shall begin with what I have prepared and after a slight pause, go into the remainder of the materials.

Over the past day or two, we have heard many fascinating, interesting and very important considerations of the topic "Motivation and the Right to Read" from many different vantage points, depending upon the expertise and background of the speakers who have brought us their wealth of materials. I wish to go back further, just one step, before we actually begin to try to think of what we can do and concern ourselves in my brief remarks about ourselves and our responsibility to prepare us to do that which we have been encouraged to do thus far in this institute.

Will you please focus, if you can, your attention upon the subject "Shall We Break the Glass Walls of Illiteracy?"

Have you ever watched a gold fish swimming in a bowl or a tank? With effortless motions they propel themselves through the water, surface on occassion to dive to the shallow depths of the confining bowl. And many moments are passed in seemingly posed images of still life as fish remain suspended in motion. It is during such periods that one may be reminded of the lovely verse "The Prayer of the Goldfish" taken from the memorable book, Prayers From the Ark, translated by Rumer Godden. This is the "Prayer":

> Oh, God, forever I turn in this hard crystal,
> So transparent, yet I can find no one way out.
> Lord, deliver me from the craft of this water
> And these terrifying things I see through it.
> Put me back in the play of your torrents
> In your limpid spring, let me no longer be a little goldfish
> In its prison of glass, but a living spark
> In the gentleness of your needs. Amen.

Such is the prayer of the small, defenseless goldfish; a prisoner of circumstance and of its environment. Is there a condition manifested here which may be analogous to that which is experienced by some individual in our diverse social and economic order? Such an analogy is apparent in an advertisement which appears and has appeared in one of our national magazines. The source is unknown, but the message is unmistakably clear. Listen as a short drama unfolds:

> You're in a telephone booth. The door has jammed shut. You can't open it. It's oppressively hot. You're sweltering. You loosen your collar, but the narrow walls still press in on you. You try to keep from getting panicky. You'd like to use the phone to call for help, but you haven't any money left. Surely, somebody will pass soon, and somebody will see. But everyone hurries by, occupied, busy. Do they think it's a joke? Does your appearance frighten them? Are they so concerned with their own problems and plans that they don't want to get involved? Every pore, every muscle in your body is crying to be let out, to move about. One person finally comes and seems to notice. You shout out your dilemma. He looks at your words, but you're not sure if he understands the rising fear, the choking anger within you. The passerby nods. He smiles reassuringly. He mouths his answer slowly, "You'll be out in a few generations." Should you break the glass? End of the episode.

Confinement -- the involuntary imprisonment of one's physical being against its will, and in a restricted environment, produces such a feeling of terror. Immediate reactions prompt one to remove the strictures which confine, to lash out in anger, to strike down that which imprisons. For others who are unable to challenge the obstacle, a gradual sense of futility pervades the human spirit. Despair gradually gives away to hopelessness and thwarts any meaningful effort to break through the tightened strands of an unrelenting web.

Daily, you and I see evidences of involuntary physical confinement about us. If we sensitize ourselves to these conditions, we may also hear some of the cries of the restricted. Confinement is seen among individuals and families who are already and forever imprisoned in predetermined, circumscribed neighborhoods of our urban centers. In thoughts of the young, thirteen year old Karen Washower from Massachusetts; she states:

> City-dweller; crowded room.
> One small bed; four children to lie in it.
> Outside, the noise of the city;
> Inside, the quiet restlessness
> That comes where there is nothing to do,
> Nothing to be. Waiting
> For what you do not know,
> But you have a feeling
> That whatever you are waiting for,
> It will never come. Still you wait.
> Why do you stay in your tight little world?
> Only because you cannot get out
> For though no lock is on your door,
> Something stronger than any lock
> Is on your world, on your life.
> And, if this thing ever had a key,
> Through the years of waiting for something,
> Whatever that something was, you had lost
> The key, somewhere inside yourself and you
> Could never find it again.

The plaster is chipping off your walls.
It is cold inside, but no colder than the
Hearts of the people who kept you in.
For that you know somehow,
Someone out there is keeping you in.
You ask yourself, "Who am I and who are they,
The others who are not me?
Does it really matter to me?"
And you are not really sure.
There is one small window in your room.
It doesn't give much light.
But sometimes you look out of it
And see the busy city.
The neon lights are reflected
At night into your room.
And by day, you see the street lights,
You hear the constant honking of horns,
You watch the tourists who seem
To be so excited by your city.
You're not excited by your city.
You know your city too well.
How, after a while, it traps you
Inside itself and doesn't let you go.
Sometimes as you look out of your window,
You get the feeling it is a one-way window.
You can look out of it and see people in the streets
Or tourists hurrying back to their cozy world,
But others cannot look into your window.
Sometimes though, you think, maybe it isn't that
They can't look in your window and see you;
Maybe it's that they just never wanted to.

-a thirteen year old girl in this book of poetry, What is a City? Young People Reply, done by the Boston Public Library from children in the Boston area.

Confinement is found among the inhabitants who are trapped in the poverty pockets of our rural and mountainous areas and as perceived by a young girl:

> I spend most of my days dreaming. This old countryside ain't good for nothing. You won't find nothing here. Days when the sun rises for nothing. A loneliness that stays constantly. I gotta get out of here before I can't leave.

And confinement is exhibited among the displaced, fellow citizens in the arid non-productive areas of reservations. The cries of Indian children are heard and seen in the lovely book, Here I Am; poetry that tells you what it's like to be Black, Puerto Rican, Indian, Eskimo, Cuban, Japanese, Chinese, and American; edited by Virginia Barrett. Here I Am.

Enveloping all of these fears of deprived, confined lives is the bleakness which is peculiar to poverty; the impovishment of the human spirit; the steady decay of the physical environment; the inhibition of the intellect. Faced with this realistic picture in a season of political campaigning and ambiguous rhetoric, one wonders if there will be a meaningful effort to break the glass wall which imprisons so many of our segments, or will the confined merely continue to be a convenient ploy to be used for political purposes?

Confinement in terms of the involuntary restriction of a physical being is also balanced negatively with a more deadly form of imprisonment. It is the imprisonment of the intellect. When the will to learn is drugged into inactivity, the potential of an individual becomes dwarfed. When the desire to learn is stifled, intellectual drives grind inexorably to an eventual halt. And when the mind becomes incapable to learn those skills which are needed to provide a meaningful basis for pride and for self-esteem, a devastated concept of one's worth emerges. And the results are cataclysmic both for the adult and for the child. Gradually one becomes aware of certain acquired characteristics which become predominant and assume mastery over the attitudes and actions of such individuals.

Easily identifiable is the characteristic submissiveness. Believing that unrewarding life-style is inevitable and inescapable, some individuals whom we encounter withdraw from involvement in any educational or community endeavor, either on a temporary or permanent basis. Their fear of new experiences mades them willing to accept the existing familiar condition with all of the unpleasantness rather than to face new endeavors or new situations which may cause them to suffer failure again. And while some are submissive, others assume a posture of agressiveness, unable even to achieve limited goals, these children and adults refuse to accept the unpleasant conditions in which they find themselves and their inner potential for anger and resentment finds a desired release either in provoking a situation which may become explosive or to engage in an irrational attempt to destroy that which may symbolize authority or repression. For many of us who are outside this sphere of life, such behavior is disturbing. Yet, we too often fail to recognize some of this behavior is a direct result of our own insensitivity to the vocal and muted cries of help from these imprisoned minds. As it is noted in such situations, remember, aggression indicated energy to be directed, not drives to be stifled with reprimand and punishment. Punishment is not only ineffective in handling aggression but it aggravates it.

When the intellect is imprisoned, it becomes a fertile breeding ground for the cancerous characteristic, a feeling of inferiority. Lacking self-confidence as a result of repeated failures or continued neglect, some adults and children adopt a tendency for self-depreciation. They accept a limited view of their capabilities and all too often they engage and are encouraged in these acts of self-destruction by the attitudes and the deliberate, covert, harmful acts of some of us to whom they turn for guidance. Thus, lacking needed educational and social experiences, such persons remain unfulfilled as individuals. And, furthermore, they learn to place a minimal premium upon intellectual pursuits. For the very institutions, the school and the library, which provide a means to escape from oppressive walls; these institutions take on fearsome dimensions. They become symbols of the individual's feelings of deprivation and alienation. And instead of enhancing their sense of dignity and self-worth, these institutions, the schools and libraries, serve as another threat to their ego and to their confidence.

An intellectual imprisonment fosters also the characteristic short-term persistance. Adults and children live only for the moment in such situations. They cannot work toward long, established goals. For them, time and space have limited boundary. The moment is important. Live for today. Survival is based upon immediate existance, not upon some indefinable distant period. And in such an environment where activities are bound by no time order, it is difficult for some of the individuals to become properly motivated. Indeed, the very concept of motivation is often an antithesis to their way of life, if you define motivation as goal directed behavior or behavior that produces a desired outcome.

Incisively, in this regard, the trenchant words of the verse by Gwendolyn Brooks typifies the absence of motivation or goals in her short poem entitled "We Real Cool":

We real cool,
We left school,
We lurk late,
We strike straight,
We sing sin,
We drink gin,
We jazz June,
We die soon.

In this brief summary, we have explored a few of the many negative effects which may be induced with the confinement of one's physical being and one's intellect.

And how does this introductory review relate to our concern at this institute? It has a direct relationship. For if we are to shatter any glass walls of illiteracy, we must employ among other things one important tool; an ability to read and also the art of reading which is the ability to enjoy and derive meaning from the act of reading, recognized as most essential by John Gardner. Reading and its importance in the life of every individual prompted the late Dr. James E. Allen Jr., former U. S. Commissioner of Education, to give to every individual here and across this nation a mandate for the seventies when he said:

> The decade of the seventies will see the two hundredeth anniversary of our nation. A most appropriate celebration of that event, a celebration that would honor the true spirit of the democratic concept, and recognize the fundamental importance ascribed to education . . . , would be to secure for all our citizens that right to read which so long ago made possible the feasibility of a democratic

> society and continues to undergird its strength. Continuing toleration of the failure to give everyone the ability to read breaks faith with the commitment to equality of opportunity which is the foundation of our public education system. Having arrived at a time which holds forth the possibility of eliminating this failure, we must, in all justice, seize the opportunity with the utmost vigor and determination. Remarkable success has been achieved by our educational system, but so long as there is one boy or girl who leaves school unable to read to the full extent of his capability, we cannot escape the charge of failure in carrying out the responsibility entrusted to us.

Let us accept this as our mandate. What demands are placed upon you and me to assume our responsibilities as educators and librarians in fulfilling our obligations? I think there are four demands.

The first mandate demands of us a belief in and a commitment to the goals of the Right to Read program and the Right to Read effort. Note these in the general statement of goals and objectives and we will see that the concept is not the sole responsibility of the educational system, but rather, and I quote:

> The national Right to Read effort is a coordinated endeavor involving all segments of society, public and private professional and nonprofessional, to insure that in the next decade no American shall be denied in a full and productive life because of an inability to read effectively.
>
> The Right to Read effort is not a single reading program or a single reading method which is to be endorsed for the teaching of all. Rather, it is a team effort requiring the marshalling of all available resources to meet the stated objectives. It does not remove authority or responsibility for overcoming reading handicaps from the state and local governments and the citizens of the community where the responsibility properly rests in this country.

The second mandate demands of us vision and courage. Vision to see into the future. Courage to plan for the future. Vision to be dissatisfied with the status quo. Courage to work for change. Vision to discard dated, worn-out, traditional education and library practices, and courage to initiate alternative programs and to develop effective strategies for their implementation.

Cogently, Alvin Toffler, stresses this educational need in his book Future Shock, when he states, and I quote: "Education must shift into the future tense." I continue with his words when he states:

> "The present curriculum and its division into airtight compartments is not based on any well thought out conception of contemporary human needs. Still less is it based on any grasp of the future, any understanding of what skills Johnny will require to live in the hurricane's eye of change. It is based

> on inertia and a bloody clash of academic guilds, each bent on aggrandizing its budget, pay scales, and status.
>
> The curriculum is nailed into place and we find variations from school to school are minimal. Youngsters are given little choice in determining what they wish to learn. And this imposes standardization on the elementary and secondary schools."

Another one, Dr. Kenneth Clark, noted educator and psychologist, also speaks about this when he states:

> "One of the most flagrant aspects of the predicament of the poor is the fact that the children of the poor are subjected to woefully inefficient education. Throughout the country the degree of reading retardation among children of rejected and repressed people is alarming. The criminally inferior education of the ghetto schools spawns hundreds of thousands of functional illiterates each year and makes it impossible not only for the type of jobs which would raise the economic status but also makes it impossible for them to share in a cultural heritage through books. A massive program for upgrading the quality of education is essential, if there is to be any meaningful improvement in the conditions of the poor. Without such an effective educational program, at the heart of the War on Poverty, all other attempts and promises will remain essentially political slogans. The best libraries in the world are mockeries, if school experiences demand that children avoid books because they cannot cope with them. This must be said clearly, loud, and courageously."

Alternatives also have been advanced by Dr. Nyquist, the New York State Commissioner of Education, who set forth in his inaugural address two concepts concerning alternatives. And one of these was:

> "We believe that a special opportunity exists in the humanities and the arts to provide the leadership needed for a true educational renaissance in our school system. We believe especially that literature, drama, music, the dance and the visual arts can help young people to relate to one another and the universe with a new sense of excitement, concern and reverance. And we believe that school should enlarge the emphasis on the study of the alternative value commitments open to man and the differences that his choices make in the quality of social life and the revival of society. Students should learn the process of valuing, of discovering alternatives, analyzing effects of each alternative if adopted, discussing the effects with peers, choosing, and then publicly affirming one's choice and incorporating the choices into behavior.

Whether we accept this mandate or not to have vision and courage, we must be constantly aware of the factor of human variability defined for our purpose as the individual differences of those who may be the recipients of change in our educational and library pursuits and policy. Such an awareness will extract from us the ability to structure a broad range of alternatives to our existing programs and services. This must be done, not in an isolated vacuum, nor super-imposed from above upon those whom we seek to guide, rather, we must work with the very members of the public of whatever age and within a mutually established atmosphere of trust of reciprocity. We must encourage an active dialogue between and among all constituents. We must work to eliminate the concept of "we" and "they" or "those individuals" and "us". We must generate within each individual a positive feeling of acceptance as a worthy person whose ideas are welcome for consideration. And we must remind ourselves constantly that no group, no class, no individual has an exclusive absolute claim upon the creative process. For any mind, any mind is capable of growth when the germ of an idea has been firmly implanted. As it was stated by Padriac Colum:

> "Imagination is the beginning of creation. You imagine what you desire. You will what you imagine. And at last, you create what you will."

The third mandate demands of us the ability to establish and to maintain a condition of mutual trust and understanding of and sympathy for all people. And this ability is not easily acquired. It emanates from deep within us. It must be carefully nurtured. It is highly personalized. It cannot be learned from books, but from experience. It compels each one of us to look inward, to work conscientiously to become aware of and to remove from ourselves overt and covert negative attitudes and beliefs regarding individuals who are different from us or who come from different environments or cultures. It demands of each one of us more than a ritualistic verbalization of our belief in the rights of man as espoused in our Pledge of Allegience.

Before you and I can guide and motivate those who will participate in the Right to Read Program, we must first gain insights into ourselves. Are we willing to submit ourselves to the probing questions which may be contained in scientifically formulated attitudinal tests which will provide us with a psychological and intellecutal self-profile regarding our concepts of others.

When each one of us confronts children and adults from backgrounds with which we have had minimal contact, or communicates in language in a form which may be alien to us, can we structure the necessary, sensitive, fragile response to meet the challenge? How would you react to twelve year old Eric Smith when he states:

> I am clearly real. I am not an imagination or an illusion of darkness. I am not an artifical person compared to anybody. I am not just a piece of art created to be laughed at as I walk in this world of chaos and confusion. I refuse to be an imagination or an illusion. I refuse to be an artificial person. And I refuse to be a piece of art. I am clearly real.

What answer would you give to ease the concern and the pain of a Brooklyn boy, Leon Hargrave, who asked:

> Where am I going? How will I get there? Tell me teacher, will it take long? What will I be? Will my people ever be free?
>
> Young man, what you ask is hard to answer. For only you can decide where you are going, how you will get there. It's up to you. It will take long. And your people are already free.
>
> That is what they tell us in school, yet we are trapped in the same maze. In the long hard struggle to find out that freedom is being able to go where you want, when you want; is that all freedom is, being able to, I ask myself? Where am I going? What will I be? And all I see is, I have had a dream, a dream I know will never become true because, teacher, you say, I have to work gradually, which means slowly, which means nothing. So teacher, what you really mean is, I am going nowhere, to be nothing, and it will take a long time.

Do you understand fully the significance of what it means to have sympathy and understanding in this very poignant vignette from The Boyhood of Dr. Kenneth Clark, in New York? And I read it, because this has many things in it that speak eloquently better than I could express to you:

> As a child growing up in the center of Harlem, I had the good fortune of meeting Arthur Schomburg, the great collector of books and the founder of the Schomburg Collection located at 135th Street and Lenox Avenue. I met Schomburg when I was twelve years old, a crucial period in my life. It was at this time that I clearly recognized I was not ever going to be able to compete with my classmates in athletic skills. I was always among the smallest persons in my class. I didn't have either the strength or agility of my larger classmates.
>
> Fortunately, my mother taught me to read before I entered school. And at that time, apparently teachers had not heard the complex theory that it would be frustrating and damaging to hold underprivileged children from broken homes to the same high standards as privileged children.
>
> I was quite naturally, therefore, gravitating toward the library. I went to the library not only to escape the athletic competition, but also to escape the streets. There was something about the peace and the calm of the library that shut out the noise and dirt and the conflict.
>
> The librarians smiled at us. They didn't call us names.
>
> On one of my trips to the library, I decided I was going upstairs to the third floor to that forbidden and mysterious

> area reserved for adults. I fully expected to be turned away unceremoniously, and as I climbed the last flight of stairs, I felt the excitement of an interloper. I was prepared for the risk of either a polite or a more direct rejection. When I entered the room, a large man whom I came later to know as Arthur Schomburg, got up from his desk, came over to me and smiled.
>
> He didn't ask me what I wanted. He merely put his arm around my shoulder and assumed that I was interested in books. We went over to the table and sat down. We began to talk in hushed tones. We talked about books. We talked about the contributions of Negroes which were found in books. He showed my portraits of Negroes who had contributed something important.
>
> I'm sure he knew that he was teaching me. I knew I had met a friend. He did not ask me whether I had come from a broken home. He didn't ask me whether my mother was poor. He never told me to improve myself. He merely looked and saw that I was a human being who was desperately hungry more for human acceptance than even for the nourishment which can be found in books. He accepted me as a human being and through this acceptance helped me to share his love of and his excitement in the world of books.
>
> Arthur Schomburg was one of my first heroes. I could identify with him because he identified with me. He was a rare person. He was not only wise and warm, but he was incapable of condescension. He could not reject another human being for irrelevant reasons, nor was he self-righteous in his protestations of how democratic he was. I don't know how many other children in Harlem were so influenced by Schomburg. He had no well-publicized program for the youth of the poor. He used himself instead of using labels and designations such as "the disadvantaged", "the underprivileged", or "the poor". He saw and accepted human beings and thereby was able to make that contact which is essential for genuine communication and understanding. He was a librarian who helped others to share his values because he lived them.

In our summation of mandates, the fourth one and last one demands of us to achieve and to sustain high professional competence. The ramifications which are inherent in the Right to Read effort and program demand this. The ramifications require concerted cooperative efforts of all personnel on every level of position classification within libraries and schools and between these agencies.

Most important, the thrust, the sense of direction and the inspiration for the Right to Read program must come from administrators and must come from personnel in supervisory or consultant positions. In the final analysis, it will be the practitioner, the teacher in the classroom, the librarian working with the public, who will be the denominators that will determine the program's success or failure.

Dr. Ruth Love Holloway, National Director of Right to Read stated in this reagrd, that:

> . . . the first way to help the Right to Read effort is to be sure that children in the classroom and library are receiving the best kind of instruction and guidance they can possibly receive. That's the best way. Then document the instruction and the guidance and share it with us. Over and above that, teachers and librarians wield a lot of power. They can help us gain the visibility for the Right to Read that will generate financial and political support. They can also help parents to understand the importance of reading and to help them work with their children in new and interesting ways. We also hope that teachers and librarians who have ideas about Right to Read will communicate their ideas to local and state councils and the councils to us.

Numerous guides, studies and program models have already been formulated to help you and me to attain a high degree of professional skill and competence. I have here on the table, if you would like to see these, some of these guides which we got for our own Right to Read Institute. And I also have here some model programs; "Program Tutorial Reading Project", based on the Indianapolis, Indiana project; "Afternoon Remedial and Enrichment Program", carried out in Buffalo, New York; "Speech and Language Development Program", carried out in Milwaukee, Wisconsin; "After School Study Centers in New York City"; "Malibu Reading Program for Mexican-American Children", from Los Angeles, California; "Intensive Reading Instructional Programs", carried out in Hartford, Connecticut.

At our Right to Read Institute we had a comprehensive library of books and non-book materials so that the participants could use these for the week we had the Institute. We had thirty public and school library coordinators, supervisors and consultants from the five northwestern states of Alaska, Oregon, Montana, Idaho, and Washington. We used the supervisory level because these were mostly administrators and we hoped they could go back and in their respective areas through the multiplier effect, carry out some of the work for the Right to Read Program.

Just before I left the University of Washington, I completed my report for Washington, D. C.; one of the thankless tasks for an Institute. We will have subsequent copies of this report, not as thick, that will be available to anyone who wishes to secure these through ERIC. And we also have a separate bibliography of all of the materials, both the book paperback materials, as well as pamphlets, periodicals and the media materials we used in our library. And that bibliography runs to about thirty-two pages.

When we are able to perfect our competencies and skills one of the prime prerequisites for you and for me is to have a thorough knowledge of the book. This is not restrictive, but is used in a broader sense. I don't mean the textbook, but I mean the broad field of literature that comprises the non-textbook field. It is this instrument, the trade book, toward which all aspects of the Right to Read Program are directed. Despite McLuhan's theories, despite the great advances in technology, it is still axiomatic that a person who is unable to read will be a functionless, incomplete individual. In our zeal to use every strategy to teach the mechanics of reading, let us realize that our efforts become meaningless, if the individual goes through a whole period of instruction and on its conclusion still looks upon the printed page with fear and a lack of comprehension. In our strivings to teach the fundamentals of reading, let us not forsake the equally important element which may be the yeast. It is to have children and to have adults discover the meaning in reading. And this is where you and I come in.

As we told our participants in the Institute, we are not reading specialists, we are not here to teach you as librarians how to be reading specialists, but we are here to help you to help teachers to learn how to motivate the individual so that when the person picks up a book he may see it not just as an instrument of instruction or "what will this book teach me," but he may see in it something that will help him to enjoy literature and to gain, we hope, an appreciation for literature.

And, if this has to happen in order for us to be able to do this in our competencies and skills, then what we have to have is the ability to create programs which are highly original. When we create any program, let's make use of all the materials which are at our hands and these include slides, radio, television, records, films, filmstrips, tape and cassette recordings, paperback, hardcover books, newspapers, and periodicals, photography, displays, models, puppetry, live performances of story-telling, reading aloud and creative drama and realia. These and all others, and let us use these media materials either singly or in creative combinations and in our use of these, do not overlook the creative potential of those who we seek to help. Encourage children and adults whom you are seeking to help in a Right to Read program. Encourage them to use with us these media. Let them create their own visual and auditory expressions. Let this be an active, not a passive participatory activity. For if this activity is to have any meaning, then the active participation must be on the part of these children and adults who are not the readers we wish them to be.

And when you plan creative programs, there are four essentials you must have; standards, for no program can be planned in a haphazard manner. Every phase of planning, preparation and eventually presentation must adhere to clearly satisfactory standards regardless of the kind of program it is.

Secondly, there must be a sense of direction. You must create any program in such a manner that you know why you are having this activity, where you are going, what you are going to accomplish, how you are going to reach the goal and in addition, a sense of direction must be apparent to your participants. Each one of them must feel that this is not just another fragmented, fractionated, purposeless activity, but it has a pattern and you have taken time to create this pattern so that they can follow it.

Thirdly, your creative programming must have a sense of stability. As you create each program and give it, you are perfecting your competencies and skills. And as you increase the number of programs you give, you're able to build upon past experiences. You learn how to refine, how to re-shape, to recreate. You gain confidence in yourself. You are not bound by inflexible, rigid schedules or practices. You help to create within your audience a sense of confidence in you and your creative output. And when you give individuals a program that has a sense of stability, they know that you care, and they know also that you have placed a value on it. Thus by showing this respect for them, children and adults are able to view the activity as something different, something special, something unique and something which is essentially their very own. And thus, with this sense of trust, on your concern, the participants will then be able to bring to the program a needed motivation to learn, to listen, to hear, to see, to speak, to enjoy and to gain information.

And lastly, you need to have a means for growth. Each program that you successfully complete will enable you to be that much stronger in giving the next. And there will be periods when you will reach plateaus. You might even retrogress. And every once in a while you give a program and you will say, "I can't top it". That's great. Thank goodness, this doesn't happen too often. But then after awhile, after the emotional feeling of great success has settled down and you begin to evaluate, for you always evaluate each program, you begin to note certain things did not quite go so right. So when you give the next program you hope to correct these mistakes and then once more you reach the pinnacle. Again, you have gained another success.

Be sure in all your program planning that you are not one who is a phlegmatic conformist but rather be, in the words of a junior high school teacher, "a tadpole". She explains this by, "What is a tadpole teacher?" And she says, "A tadpole teacher is the greatest. You know tadpoles must change or die. Tadpole teachers are the ones that are constantly changing." And then she stated, "What is a phlegmatic conformist? These are teachers who use the same course plan every year for twenty years. They are not teachers who have taught twenty years, but who have taught the same year twenty times."

Remember, if you have good creative programs, you'll help the individuals to create beauty, the right to solitude, the right to talk, the right to listen, the right to plan, and the right to read. And conversely, if your programs are not creative, then children and adults have the right not to do any of these things I have just enumerated. It's such things that keep them prisoners of blind conformity and lock-stepped into an educational and library pattern which stifles growth.

And so to you, we have a mandate to believe in and to be committed to the goal of the Right to Read program, to have vision and courage, to establish and maintain a condition of mutual trust, understanding and sympathy for all people, and to achieve and to sustain high professional competencies and skills. And what are we going to be as librarians and teachers? Recall the words of Dr. Kenneth Clark, when he spoke of Arthur Schomburg, "He was a librarian who helped others to share his values because he lived them." Can we too, in this day and age, be another Arthur Schomburg in helping to break the glass walls of illiteracy?

THOMAS E. ALFORD - "YOUNG ADULTS RIGHT TO READ"

I would like to congratulate each one who has contributed to the arrangements for this conference. I think I also ought to congratulate you for the courage to attend this institute. Personally I feel as if you're taking quite a chance. In case you're not aware of it, I believe Indianapolis is a city that now has the hula hoop champion, so, for whatever value that is, I think that's important too.

I would like to share with you some ideas that I have because I believe that I have seen the past and I would like to sense a little bit about where the future is going. And in doing so I think we have to recognize that neither the outcome nor the process can yet be described, because I believe the public library is entering into a period of profound change. What we have faced or, indeed we are already involved in, is much more than just a shifting of emphases that have marked the history of our public library since the turn of the century. We are in the beginning stages of a sweeping redefinition of the purposes and the functions of the public library in our society. And before this task is finished, we shall have to reconsider not only the nature and operation of our existing institutions, but also the entire question of how the multiple means and talents we have in our institutions both old and new can best be marshalled to liberate the possibilities of the individuals that we serve, not only to enhance this goal, but also to give them a meaning for their human life.

In order to do so, I think part of our aim should be to start you to thinking about what it is that a library can do in terms of its own local community in terms of the future. And then once we have passed on this consciousness to you, it's up to you to translate it to your community, to your librarians, to your young adults. In order to do so I think part of my role here today is to provide you with a better understanding of young adults, of the young adult philosophy, of approaches, techniques and methods for continuing and expanding the libraries program and services to young adults.

Second, we have to provide a framework for discussion of your concerns. I have provided you with a packet containing ideas which we hope will assist you not only to appraise young adult services, but also a determination of where and how the program can be improved. We can examine this material more in detail during the discussion period.

First, however, I would like to say something more of a general nature to you in view of the swiftly moving events that have occurred in America in the past decade. I think it is more pertinent to approach the topic this way than in any other fashion.

I would like to start with a definition of young adults. I offer to you a lengthy definition because I think the word "young adult" is not just teenagers. The young adult; his body is stretching and changing. His philosophy is emerging. His values and patterns of service and behavior are taking shape. His spirit is demanding liberation from adult control. To pin a definite age on this human in transient is unnecessary. Whether he is twelve, fifteen or twenty, he is stretching, struggling and an aspiring person.

The physical change of an adolescent happens to children the world over. But the young adult is a unique American invention. He is a product of the child labor law which snatched him from the coal mines and factories and restored him to a leisure childhood. He is the product of a technological society which demands well-educated, well-prepared workers and thus prolongs this adolescent period.

Physically, he is forced into an extended dependence upon his parents while he continues his education. Conscious of all of his adult problems and responsibilities, able to drive a car, to marry, to vote, to die for his country, this enforced dependent young adult is more and more alienated from the adult world which seems to deny him entry. And at the same time, his is a disenchantment with the adult handling of social problems. Held back by adults, he gravitates towards his peers and a polarization of young adults takes place. The result is a distinct American sub-culture.

The young adult and his sub-culture are as varied in manner and motivation as are adults. They are individuals. They are changing individuals. But there is also a certain generality among them and their relationship to society which gives then, more meaning to the materials selection and the services in public libraries.

Young adults have brain power. The capacity of the mind to receive and store information reaches its peak during adolescence. Thus, young adults have the mental equipment to become authorities capable of surpassing adults in their own subject specialization.

Young adults are responsive to multi-media. Communication is shifting rapidly from the printed page to the screen and the tape. Many young adults are instructed more by a chance exposure to films, television and radio, than their presence year after year in a classroom. Young adults have become media oriented.

Young adults have become members of a technological culture. Young adults live in a mechanized, accelerated, push-button pace of life. And to many, the car is the most single element in their existence. It offers them liberation from adult supervision, motivation, privacy, a sense of power and speed. Added to the car, the telephone and other such mechanical devices as the snowblower, the power lawnmower, the motorbike, the vending machine, and the electric toothbrush, and it becomes obvious that today's young adults are machine oriented.

Young adults are a growing force in the population. At this time, young people under twenty-five represent half the population of the United States. The young adult group then, by virtue of its increasing ratio in the population, is not only a pacesetter, but it is a highly vocal pressure group. And although he may be dependent upon his adults for support, for the room and board that are a necessary part of life, young adults account for a sizeable part of what is viewed as the luxury purchases in this country. They comprise a powerful consumer market.

Young adults are a part of a global community. Young adults are a part of a world community connected by satellites and jet airplanes, a world increasingly interdependent in resources, growingly linked by politics with numerous international contacts; contacts derived from the peace corps volunteer, student exchanges, travel, newspaper accounts of young people in action and throughout the world.

American young adults sense a brotherhood of youth which transcends national boundaries. Young adults play many roles. Most young adults are subject to the external influences that we may have cited, but they also play many roles themselves. They may be in turn stimulated, or they may be students or dropouts. They may be members of a gang. They may be drivers. They may be consumers. They may be the future husbands or wives seeking a college education or a good job. Or they may be members of a family. They may be an athlete. They may be people using their leisure time. They may also be library patrons seeking materials and services as one of their many roles.

Not to be eliminated in the library subjective to young adults are those who may be borrowing or buying paperbacks in the paperback book store or carhopping at the local shopping center. Inside or outside the library, the young adult is a person in motion, going and doing, doing and going.

A major objective is to identify the young adult and serve him; whoever he is; wherever he is.

Well, what about the young adult generation? Are they the same as they always were? Or are they radically different from ourselves at the same age? For those of you who view with alarm and cry "panic", I would quote for you Socrates:

> Your youth now love luxury. They have bad manners and contempt for authority. They show disrespect for their elders and love idle chatter in place of exercises. They are now tyrants, not the servants of their household, and they no longer rise when their elders enter the room. They contradict their parents. They chatter before company. They gobble up their food, and victimize their teachers.

Obviously, Socrates viewed the youth of his day with alarm, but somehow the world survived that particular generation which had stimulated his concern. And just possibly, also, the world will survive this present young adult generation.

On the other side of the question, there are those who would say the younger adults have never changed. They are always in rebellion. They are never understood. But somehow they always seem to grow up to be reasonable human beings, who become in their turn fathers and mothers alarmed about their children. It has indeed been said that there is only one thing wrong with the younger generation -- some of us no longer belong to it.

One of the consequences of today's accelerated pace and change is that in a few years between one generation to the next generation the world has changed drastically, and with it the basic frame of reference upon which our values and opinions are based. The frame of reference in which we as adults grew up is drastically different from that which is shaping the minds and morals of your youth of today. Think about it for a moment. Still better, read the book Future Shock. Technology has changed the frame of reference of all segments of society. With vast satellite communications we know almost instantly events going on all over the world. Election results are predicted with considerable accuracy before the polls even close. Frozen foods are made ready for the table within minutes. Miracle fabrics make it possible to launder clothes and wear them without even the touch of an iron. We fly from one coast to the next coast within a period of a four hour period. The astronaut circles the globe and then lands on the moon. This is our adult world. But more even it is the world of the young adult who take for granted all of the technological developments that have amazed us adults. And the young adult still demands more.

How important are these facts to libraries? What do they mean in terms of the local library? How ready are librarians to help young adults, not only to live in today's instant world, but to also contribute to the adult world of tomorrow? The hardest gap to bridge is not the generation gap, but the gap between what is and what could be in the library. This fact has implications for the librarians as well as lay citizens alike. All must join forces to bring today's world of technology into the library. All of us realize that this will cost money and demand drastic changes in our programs and our methods of service. The public must provide these funds to furnish modern equipment and materials for libraries. And it must be the librarians who readjust to the approach to service and learning. It is reasonable, it is in the best interest of society to expect young adults to learn, but in order to do so, they must have modern equipment and the methods of service in our libraries certainly must be up to date. We must learn to use the media, but we must learn to use it wisely.

I would like to turn to another portion of my talk and talk about reading for a few minutes. I think the general public is agreed that reading is a fine thing. Librarians know beyond a doubt that people must read if they are to meet the demands of a modern society. But many people do not read. And outside the school no one can be made to read anything unless he elects to do so on his own free time. He must want to read more than he wants to watch television or to go swimming or to make a pie or to play bridge. People who have no interest in reading can no more understand its appeal than a member of the Temperance League can see why brandy improves the taste of a mince pie.

How can libraries sell this idea of reading? Well, I think this program is an attempt. How can they learn to love books enough to fit reading into their complex, crowded schedule of adult living? So far no one has found the answer to the $64,000 question. But librarians have made an attempt to attack the problem. And I think it's up to you to make that decision in terms of whether or not you would like to have that attempt.

In the process of interpreting the love of reading, shall we say, nothing is more important than what happens when the young person comes into the adult department of the library and sees endless shelves of books that for most young adults, thousands of books with authors and titles new to him, are confusing and he needs individual guidance, if he is to warm up to all of those books. This is what we call floor work. It is most essential for the reader of the high school age to have their own place in the library, in the adult area rather than in the children's department; a collection or a shelf of books is usually better than a separate room and the librarian who likes both books and young people is truly essential. A few shelves of books for young people cannot of themselves make limited readers into a wide reader. The person who stands for the book is as important as the books themselves.

Let's talk for a minute about the young adult librarian. What is the young adult librarian like? He is a mature. He is secure emotionally. He can admit a mistake and he's not afraid. He had dignity and he has the quality that is cherished by adolescents. He treats adolescents as adults rather than attempting to be young again. He knows how to strive for the affection of young adults, for affection cannot be earned. It is a by-product of respect. He has both vitality and he also has the mental and physical capability of dealing with the youth of today. He is not sensitive and so he can identify himself with another person, whoever that person may be. He has a sense of humor. He has tact so that he's able to discuss books with others and listen to their viewpoint. He can listen and he can be patient. He can take criticism and he can learn book selection from his patrons. He is honest and does not promise to light where a limited reader finds boredom. He does not pretend he has read books which he has not read. And above all, he knows books.

Helen Hayes had this to say of that, "The librarian should stand before his patron as a living, breathing example of what reading books does to people."

The Reverend Jesse Jackson had this to say in Chicago that, "The library needs to change its atmosphere and its attitude." And he also reminded us that, "Librarians should not be left standing looking importantly about himself while the world goes on without him." And I think we have to bear that in mind along with Helen Hayes' comment.

Let's move on to another area so that we will at least be able to convince those who are back home that you should know something about young adult services. Let's talk a little bit about selection of materials for young adults. Let's talk about fiction first. And I think you should ask yourself these questions when you're reading fiction. Under plot development: Is the plot of interest to young adults? Is there a feeling for time and place? Does it interpret life honestly? Does the author have integrity of purpose? Is the solution to problems too pat and easy? Is it original in any way?

Theme development: If the story has a dominant theme, is it too obviously superimposed on the plot? Is success too readily obtained?

Characterization: Are the characters life-like, reacting to possible life situations, or are they stereotypes? Is the dialogue natural or contrived? Is there any insight into human nature?

The last point under fiction is "style": Is the style readable? Is it well-paced? Does this creative work appeal to the emotion? If situations or experiences are described realistically, is there an integration of background with other factual material?

Under non-fiction we should cover the following items: Is the organization of the material clear, logical and accurate? Is the subject timely and of interest to young adults? Is the author objective and unemotional in his presentation? Does the book assume a background in the subject or is it just an introduction?

The second major point under non-fiction: How does it compare with books of a similiar type?

The third point: Will it be of interest to young adults, boys, girls, or both? Is the book outstanding in any way?

And the last point: Does the book meet acceptable standards?

BERTH[illegible] PARKER PHILLIPS - "MAKING READING A PLEASURE FOR ALL CHILDREN"

Hello, and I would suggest as we do with the children, just put your things under the chair and relax and get comfortable, because I have been hearing so much about the participants here in this workshop or conference and I know some of you so well, that I know this is going to have to be a general discussion and I tell you and share with you what I know about making reading a pleasure for children, all children. And you can feel free to fall in and converse with the other participants some of your ideas and ways you have shared books to make them a pleasurable experience.

I am going to have to reflect back a minute and say that my idol in the field of children's literature and former administrator, Mrs. Augusta Baker once said, and I agree totally that, "Reading can be fun, if we make it a pleasurable activity." I wish I had time to find out everybody that is here now and what jobs and positions you are in and what capacity you work with children. This would give me a chance to really relate a little better to this discussion.

Let's begin by talking about the very young child. If we are going to make reading a pleasure through books for them or through films or whatever media we use, we're going to have to first of all plan, as you know, very carefully. And this is a great time, and I think a wonderful opportunity for you, as well as the children, to have a worthwhile experience in bringing reading to children and making books pleasurable.

One of the best ways, of course, is to first of all like it yourself. And I think children know immediately whether or not you like to read or whether you like books. You know it has been indicated by research, and I really believe this, that ninety per cent of a child's vocabulary is learned before he or she is even five years of age. Right? Talking to another mother back there. And this is an important time when we can enforce their decision or taste for whatever they like to read, to look at or whatever. And, of course as I was saying, you can only share a story well, or you can only impress upon young children that there is a pleasure reading, if you truly like it yourself. And that comes from the books you choose to share with them. And I brought along books that I like, because, as I was saying, you can only share stories well, if you like it yourself.

In selecting the books I make sure the books or stories have a good plot and good characterization. And in this story, the story about Ting, is an excellent one, not only to read to children, but also a good one to tell. "Once upon a time, a long time ago, there was a duck named Ting...." And you can tell this one without even using the book, but the reason for sharing many of these good stories is because of the illustrations as you know.

Now another thing to look for, or I look for in choosing my books and selecting them: Do the colors reflect accurately the pictures you want them to? Now, with Ting you'd expect a nice yellow duck, or maybe even a red duck, but ducks are logically yellow. Because Ting is a sassy duck, as you know Ting gets in all kind of trouble, he's so busy trying to catch a fish that he can't even get home on time till everybody else is at home. But yet, in choosing this story to read to children, and Make Way for Ducklings, the wonderful figure tone gives it a black and white effect, makes this one quite the opposite. Here you have little ducks needing security, protection and just the opposite, you have the yellow, sassy Ting. In Make Way for Ducklings you have a different medium used. So in choosing my stories to read to children, I try to make sure the stories, the illustrations, just everything in them reflects the true picture of the story.

For example, if you were reading a story, an adult novel, and the description of the person that you have not seen yet on the next page, maybe there's an illustration of this person, is really one that you built yourself up to seeing and then you turn the page and there it is. Oh, that is not the person you had expected to see at all.

The mention was made this morning of Where the Wild Things Are. Nobody also could have created, I do not think, these monsters in Where the Wild Things Are, other than Maurice Sendak. So I try to select stories that I like primarily, but also I try to choose stories with certain criteria in mind and hopefully the children will like them, too. And from the ones I have here, I am usually successful with children.

At this stage of the game with young children, learning and pleasure can go hand in hand. So, in other words, if they are sharing these good experiences, they are also learning something, too. You can only be sure of this, I am sure, sometimes later on in life. Even sometimes now, young children really amaze me at what they have gotten out of a program we have just done with them or have done with them at the beginning of a pre-school program six weeks ago.

Mentioning Where the Wild Things Are again, we also like to present to children fantasy, but we also like to show them a bit of their real world like in Whistle for Willie or Madeline's Rescue books to take them other places, too. But in Where the Wild Things Are there's an excellent parting here where you can very easily create a response. Just make the book come alive. Now this book, I think, really needs not too many props to make it come alive. But, if you want to do something, add an extra dimension to this story, or any story you read, I thought I would just share this one with you. But if you were reading this story and to make it pleasurable, as well as reading it as a straight story, you might add a recording with some music to it. And of course, you remember where Max was made king of the wild things. "And now," cried Max, "let the wild rumpus start..." "Now stop," cried Max. And of course, Max sent the wild things to bed without their supper. And you know what happens after that.

Now with children who are with special handicaps, some of the children who are TMR's (Trainable Mentally Retarded children), or even Educable Retarded children, have enjoyed the little ones dramatizing this. And you may not need the music, or if you play the music, it's a great time to let them get up too and do the raucus and the rumpus with the wild things. So this works well with little children with handicaps.

With children who are visually-impaired, I have used this one, Dr. Rabbit. Now what I have done with children who are visually impaired, too, is use a story about Ting quite often, because I have a nice furry duck which I couldn't get my hand on to bring with me. Very few children are actually blind. So, if you are going to tell them the story about Dr. Rabbit, you can let them know it's a story about a rabbit. But, to add dimension to it, especially for children who can't see very well, you might pass a paper rabbit around and let them touch it and view a rabbit and let them get a good feel of the rabbit, so that by the time you read the story of Dr. Rabbit, they have become so close to the rabbit, until it's a good rapport, a good relationship and a memorable experience.

Some other things we've tried to make reading a pleasure with young children or to make the story hour program very enjoyable, is to have a special corner for them. Sometimes we play music with them, and when they hear this music they know to go into that special corner and grab their pieces of carpet and go there and listen for a good story. Many times in the corner we have illustrations that the children drew themselves to help decorate some of our branches in their special corners. In day-care centers they do a lot with this and we work a lot with day-care centers in doing workshops and talking about picture-book sharing and other media we use for young children to make it fun. And they have their corners all decorated up with pictures and illustrations and sometimes even photographs that the children arranged in a collage-like fashion.

A sample program that I want to share with you right now is one I would use with young children, say five, six, seven years of age. And start out by sharing a book known as Corgi Boy. I am sure all of you know this one, don't you? I'm going to share just a page of this book to lead right into a finger play and then to culminate with the other story. And, of course, you know with young children, we don't want them to sit quietly and comfortably or quietly as if they're never going to say anything because, if they sit so quietly, passively, they will probably try to do something to evoke some kind of response to make sure you're together. So, if they don't say much in the beginning and talk with you too much, you're going to sing a song or do something to get them relating.

So in Corgi Boy I used to start out talking about toys or whatever you want or you could also talk about this little bear who's lost his button. In other words, you don't have to follow themes, of course, I am sure you don't. Sometimes I like to plan my programs around winter themes, fall themes, spring, cleverness, or whatever, but I think within the back of our minds, somehow, I have a little connection going on when I choose the book. So whether you call it a them or not, there must be something to it. So here, I guess, if I would call this a theme, it would be a lost and found sort of thing, because Corgi Boy is going to have to look for his button, naturally.

> Corgi Boy is a bear who once lived in the toy department of a big store. Day after day he waited with all the other animals and dolls for someone to come along and take him home. The store was always filled with shoppers buying all sorts of things, but no one ever seemed to want a small bear in green overalls.
>
> Then one morning a little girl stopped and looked straight into Corgi Boy's bright eyes. "Oh, Mommie," she said, "look there's the very bear I have always wanted."
>
> "Not today, Dear," her mother said, "I have spent too much already. Besides, he doesn't look very new. He's lost a button to one of his shoulder straps."
>
> Corgi Boy watched them sadly as they walked away. "Well, I didn't know I had lost a button," he said to himself. "Tonight I will go and see if I can find it...

And the story goes on that Corgi Boy finally doesn't find his button but he has a good adventure and he gets a good home and so the little girl Lisa does sew a button on for him. And a nice game that we play with that is one that you might want to try right now with me. And I am sure you probably know it those of you who work with young children. It's "Where is Thumbkin?"

Let's hide all the fingers. But before I hide mine, I want to name the fingers and you can help me name them. Let's call this one Thumbkin, O.K.? And what shall we call this one? Pointer? O.K. Pointer. What about this one? This is a hard one to get. What do you want to call this one? You've never done this? Tall one. O.K. How about this one? This is really difficult. Ring Man. Very good. And this one? O.K. Pinky or Little Man. What do you want to call it? Pinky. Alright, let's hide them all. I don't want to see any hands; no thumbs. And the song goes like this...

Where is Thumbkin? Where is Thumbkin?
Here I am. Here I am.
How are you today, sir? Very well; I thank you
Run away. Run away.
O.K. Let's try Ring Man.
Where is Ring Man? Where is Ring Man?
Here I am. Here I am.
How are you today, sir? Very well; I thank you.
Run away. Run away.

Here is a good one to end with. After we've read, you know, our long stories to the children, we usually don't want them to sit quietly back and listen to another story, even though they have to listen somewhat to Corgi Boy because it's a long story. But now that they have participated with you somewhat, we always want them to end the program by participating.

O.K. This is one where they have to find the parrot. Now be prepared for it because they'll come up on you unless you invent some methods of keeping them down and letting them point. So if you don't want all twenty or thirty of the children up around the book trying to find the parrot, what would you do? We've tried things. "Hold tight to the floor, or your magic carpet and look real careful and when you see it, I'll point my finger to the person I want to see it."

Another thing I do, as you probably noticed, is clip some of those fly pages that publishing companies put in to keep the books nice and neat, but you can clip it of course and start your story right where the story begins, almost. Some of them have such nice end pages.

I was going to mention Stevie because in doing workshops sometimes for Day Care House and things around Atlanta, I usually talk about choosing books with a good balance of pictures and text for the young child. And Stevie would not make a good picture book simply because there is not a good balance of pictures and text. How many of you know Stevie? Oh, everybody knows Stevie. I ask this because it determines how much of a book I'll talk about. Stevie by John Steptoe is one of the first books I can think of that is written in what we call the vernacular of the street. I do not know whether you could call it dialect or not. Would you? I guess you would to a certain degree. But at any rate....This is a great one to do with book talks and you might at times show the illustrations because there are some very striking pictures in here, but it is not enough to make it an ideal picture to share with young children. It would be good, I guess, as a book talk to share with second, third, and fourth graders even.

We do a lot with the young children with films, dramatizations, and talking about stories with good characterization. The Gingerbread Boy, Three Billy Goats Gruff--all these are very ideal books to use with dramatization. And what we do with drama is to read maybe two stories, or three stories to the children and tell them to choose the one they like best. And then tell them the next time they come back, they can choose the characters they will like to be. Of course, you have a little, very simple tryout session the next time. And this evokes a response in the public libraries where you may not see the same faces every Tuesday morning at ten o'clock for picture book hour. Unless you would create something like this, you might have them coming back. In fact, it has worked. The next day they come back you might have a grand session with newspapers all over the floor and let them help paint the ceiling or some cardboard boxes occasionally. So dramatization is another good form we have used.

Another activity we have used has been the arts and crafts programs with little children. For example, the story Little Blue and Little Yellow is a good one to start off with colors. You might do a lot of colors with children on a large piece of paper with magic markers or some of the other tempura paints. And let them see the colors that can be made when you put two colors together. What happens if you put red and blue together? What do you get? Purple. And of course, you put green and yellow together and you get green. The content is really very good. I have used it with four and five year olds. And it is interesting because in day-care centers they get results. The day-care centers are coming more and more not just baby sitting services. And I wish the public libraries would go more and more. And I think schools are going more and more into working with three, four, and five year olds and not just custodial services, but actually working with developing young children. Am I right?

Even just sitting around sharing good stories with children is very important because, if you like a story you cannot help but share it enthusiastically. And that enthusiasm somehow radiates to the children out there listening, even if you have one child on your lap to twenty-five out front and it radiates somehow. And I think that is when you really have the kids who are coming up and going to live to read. Because books are pleasurable and they're not just assignment type things.

With the older children we do programs that are more or less not reading to them, even not the way I was doing Stevie, reading the language there. But we do what we call, and I am sure all of you have done, book talks. Some of you may not have worked with very young, but going on up the ladder a little bit to your second, third, fourth graders or your eight, nine, ten year olds, you have done book talks and the idea is to tell them about the book without telling them everything about it. Right?

How many of you have done book talks? Well, I figure more people had done book talks than maybe the young stories, young books for children. There was a young lady in our system who did a book talk that was quite good and I understand she did it the way Margaret Edwards or another lady does books; very, very creatively. In fact, she lives the characters in her stories. I am not that good. I can only talk about the content which is another form of telling somebody a model story and, "I'd like you to read it," is what you're saying in other words, without saying, "I'd like you to read it." Because too often in the public library, at least where I worked with New York Public, if you said, "I want you to read this definitely," you know, if you make it a big issue, of course, that's right, it's no-no. But if you sort of somehow talk a little bit about it, they know you want them to read it I would imagine.

Of course, we use the film programs with older girls and boys just like we do with the younger ones.

Now to my favorite part of the program - folktale sharing. I just love to talk about folktales. Now with folktale sharing and of course, you know this is an ideal time to bridge the gap between the book and the reluctant reader, the excellent reader, any kind of reader, because you have nothing between you and the audience. And you are like a good news carrier. And of course, all they have to do is sit down and participate by listening. And from your gestures and your facial expressions you have a chance to really almost live a country or story of long, long, ago.

How many of you tell stories to children anymore? Tell the truth. Very few. And I find myself have to justify sometimes my telling stories to adults and even talk about them at a workshop, to take the time to learn a story. That is an old fashioned art that nobody practices anymore. But I think it is still a very, very important art. Let's do something we do with the children before we get into the stories.

There's a game in East Africa that is known as "jasike." It means "work hard". And if you see somebody doing something very hard, get back a distance and say "jasike." At any rate you might get knocked down, if you say it too closely because they are working so hard. What I do with the young people, I think I will do it now, if you don't mind, is develop a name-calling game. And if I can guess their names then they have to get out there and do their thing. It doesn't do any particular dance. It can be anything they want to. But, if I can guess their names, and most times when I go out and do programs, I don't know the children's names, unless it's a small group and I have them introduce themselves. But it's a game where you call a name and they stand up and they're supposed to cooperate with you, get that understood before you start.

I like to wear the traditional dress, try to, from the country. One thing, you know, you do not try to tell stories you do not feel confident with. I cannot tell Irish tales at all, but I have a friend who does, a co-worker, and she does them beautifully. She does the English tales very well. And of course, when she does these stories from Germany or whatever, she dresses like the country. And she likes this. It sort of gives the story-teller a good feeling, too. Makes you feel you're doing something special. And I think sharing folk tales, legends, mythology, whatever you want to these you want to these young people sharing has to be somewhat sophisticated, because these are older people, and they do not want you to sit down and read them a story anymore, I wouldn't think so.

Another thing to do sometime is to play music to sort of set the tone for the story from which the country comes. When I was in Africa I learned a little piece of a little dance. Well, in this dance you feel the welcoming mood. A good thing to do, when you have the time with a group, is to go on and let the children try a few steps with you, if you want.

And you can create anyway you want to before you begin your story program. But after you start your story program you want no interruptions because you want them to sort of live the country long ago. You know, you learn so much from folktales about how people lived along time ago.

Dr. JO M. STANCHFIELD - "MOTIVATION . . ."

Well, it's indeed a pleasure to be here. I realize that you are tired; that you've had a very active, dynamic kind of conference. And, sometimes coming like this at the end I feel that perhaps I should be giving a talk on "Reading - Source of Wonder and Delight" and just quote jokes and humorous things or read a few beautiful selections you know from books. However, I've been given the assignment to do something with the dynamics of motivation as they relate to librarians. Culling from the research, and I have been in constant research for the last eleven years in Los Angeles City Schools, Santa Barbara and San Bernadino, and much as I like to come there and much as I enjoy librarians and puppetry and all these elements of communication, I feel a tremendous responsibility to leave with you some of the factors from my research that will help you go back and perhaps gain insight into your behavior; to change some things you do and also to help teachers change.

I love to come back to the Midwest. I grew up in the Midwest. My father is a Great Lakes Captain. I went to schools in Ohio, not Indiana, but Wisconsin and Michigan, lived in all the lakes, went to the University of Michigan and it was just by chance I ended up in that dry, barren Southern California. You know you do get married and then you move. However, I am always talking about the greenery, the lushness of the Midwest. I hope that you look at it and take in this tremendous wonderous beauty that you have here with your trees and your green grass. And as I say when I fly in I look and I press my nose against the pane, looking out there at the green fields below, and I said to the man sitting beside me, "Look, it's green. They're growing things down there." Because, of course, as you fly over California, Southern California, Arizona, it's all dry and it's barren. And it has a beauty which I have learned to appreciate, but there's nothing like the Great Lakes and Midwest and I'm happy to be here.

May I also say, that librarians have helped me more than any one group of people in my research. I don't think you all realize the importance, the worth, the tremendous influence you have on the public schools, and the public school children of America. In fact, on every one of my books, we have consultants that are librarians. When I first did my big study with boys, 200 boys, to find out the categories of reading interest and the literary characteristics, librarians helped every step of the way or I could never have done that, because it was an immense study with in-depth interviews with each boy in the study. In fact, as I look at the things you do in the puppets, I do teach one course in children's literature and communication, it's my most fun course at Occidental. In my next incarnation I'm going to be a librarian. Because, you see if, "Reading is the key that enables us to listen with the keenest ears, to see with the finest eyes and to enjoy the music of all the ages." Yes, James Russell Lowell said that a teacher has to do it in a nitty-gritty kind of situation, you know, always looking at those test scores, those vocabulary drills, those concept development skills and study skills, interpretive skills, but it's the librarian who makes it a golden hue that enables us "to listen with the keenest ears," and so forth.

A librarian has this wonderful, wonderful gift of books. Now in preparation for this, I went out and asked about fifty or sixty children in the spring. I'm out Mondays in my research schools and I talk to children all the time. I figure that's how you find out what people know, you ask them, you just talk to them. And I asked them what the library was and who the librarian was and what's the librarian do? These were first grade children. If you want to know the truth, ask a first grade kid, especially a boy. Most of them said very nice things about librarians. They said, "Oh, she reads books to us." "She brings books to school." "She's jolly." She smiles; she's fun." That was the majority. However, there were a few, and I have to tell you this, said, "She tells us to be quiet in the library and she tells us to whisper." "She tells us to clean up our books." So, perhaps, some librarians still have this old-fashioned concept that it should be a very, very quiet place. And, of course, there has to be some quiet; however, I must say that you librarians that come ahead in my research asking about you as groups in the professional area, in my study of the 200 boys which I have done three times finding out the categories, the ingredients and the literary characteristics of them. And I asked the question," "Who influenced you in reading? Who has helped you to choose books or like books?" The majority of them said, not the mother, not the father, not the school teacher, but the librarian. And I think that's high praise, indeed, for you. In fact, the last time I did this study, I chose five boys. I do boys because boys make up the problem of literacy in America and girls tend to like everything that boys like plus their own little goodies. Girls have a broad span of interest and boys a relative narrow one and you have to know what those interests are.

When I talk to the boys I pick out five who know the most about books, who just love books and the reading and so forth, and incidentally, my studies are always done with three levels of learners: the ones that are way below grade level and can't read and the ones that are above grade level and the ones that are above grade level in literacy skills and they all like the same thing. Just because they can't read, doesn't mean that they don't like the same kinds of exciting stories.

Of the five I picked, three of those parents were librarians; their mothers were librarians. So, there again, is something you can put in your heart and bring out once in awhile and remember. And, I have to say, as much as I hate to, because I am a teacher and have taught at all levels, that not one of the teachers had a son. I mean they did not come up high. I don't know what we do to them as teachers, but anyway, you librarians seem to have a golden key to induce this wonderful spirit and love for books.

Well, now, in order to understand why this is serious business today, and I am talking about literacy, I never talk about reading alone. It's as the boys say, "It's all one ball of wax," you have five literacy skills to become a literate individual in our society. And they are almost in a heirarchy and I teach these skills in the communications course.

They are: Listening. Listening. One of the hardest skills to teach. And you librarians should be so good at it, because you have the art of story-telling. You know the books. You know how to read. You know something about the nuances in which the writing goes together in patterns. Many teachers do not know how to read orally. In fact, that's the hardest part of my course. They just can't read orally so you can understand. And librarians must have had more experience this way and they feel more secure. So they do a great deal, because if you're ever going to listen, you have to have the experience for listening.

The literacy skills are skills. Reading, of course you know, is n not a subject in school, it is a skill, and must be taught as all skills are taught. Which of course, means it must be done all over and over, like throwing a ball over the plate, like playing a violin, like surfing. It just is something you must practice. And you must have time to grow into proficiency in a skill.

Well, the children have to have practice listening and while I'm telling you this so it relates to society, I am very nitty-gritty about the society as a whole, and I know that our schools are on fire and the product of our schools is not good enough for the society and if we don't do something about it, our public schools are going to be taken away from us and run by somebody else. I feel this very deeply, I see the handwriting on the wall. That's why I'm out there you know, holding high that torch, trying to tell people how to do a better job in the schools. I think our colleges have been very negligent in the fact that they do not teach teachers to teach. They may teach them about phonetic skills or structural skills or comprehension skills but they don't know how do it. And they may learn all about it and write a paper in children's literature, but can they tell stories? Can they do flannel-board activities? Can they do a TV show? Can they do puppets? No. And I'm so glad to see Mr. Anthony here having you do it, because, of course, you learn by doing. That's the only way you learn any skill is to get right in there and do it. So listening, we must have practice in listening. According to the Association of Manufacturers, and I do keep up with that, because I know that money is what makes this world go around, and it's what makes our schools go and our state departments too, and I had a dual major at the University of Michigan; one in English and one is economics. Never expected to teach, but I couldn't get a job in industry, so I took a job teaching. I have to tell you these truths about myself. I had no great motivations or wonderful feelings about what to do for society. It was just more money. So, I went in to teach English in the high school as a tenth grade English teacher.

The people in industry today say that students cannot hold jobs when they're hired and people are fired more for the reasons of the inability to listen and to follow directions; to listen and know what you have listened to. Because in industry you don't get the right name on the telephone, you don't put the right number on an invoice and it goes to the wrong people, and you cost money to industry and you lose a job.

The second skill is that of speaking. And of course, how do you learn to speak unless you speak? That's why puppetry has been such an important part of our research over these last eleven years. Because you learn to speak by speaking. And I am convinced that rooms, especially primary rooms, where you can hear a pin drop have about a pin drop's worth of learning taking place.

And the distance, we must learn to group work in little groups and you can keep the level down. You can't have chaos, naturally, but you can have little groups working on different projects and practicing something they're going to put on for another room, practicing puppet shows, flannel-board activities, story-telling, any kind of project they want, because language is important.

And according to the American Association of Personnel Management, the reason that people get jobs and are selected over other people is the way they use the English language. This beautiful English language, which has tended to become so casual that we've almost forgotten the nuances of some of the words, the intricate words and expressions. And they say that sometimes people with very great ideas never get jobs because they can't express their ideas. Their English is broken, do not speak the King's English, grammar's incorrect, they don't know how to say their ideas expressively. They don't get the job. Somebody who has a very mediocre idea, you know, who guilds it in beautiful words, because words quickly spoken are like apples of gold in a network of silk. Oh, yes, the language we use is the clothing of our thoughts, the garment of our minds, the rainment of our ideas. And so you teach John to speak and you have always in our research a whole hour of language arts which is listening and speaking in library books and so on, newspapers and magazines added to the reading period, the directed reading period.

Then you come up to thinking; thinking, yes. And we do indeed teach children to think in these literacy skills. You know, you were not born with the ability to draw inferences, to make conclusions, to see cause and effect relationships, to do all of the high level thinking, comparative analysis that we're not born with. Somebody teaches us this.

And too many kids in the high schools, because I do work in the high school and have done surveys, too many kids in the high schools today have never been taught what a main idea is, pertinent details, they don't know how to classify them, they don't know how to put them in sequence. How can they outline? And yet so many of our teachers just make assignments and present. They just simply present, saying, "Read the chapter and do the questions at the end." The kids can't even read the chapter let alone do that summarizing and outlining. They have to be taught sequentially.

And then they have to be taught to do critical and interpretive thinking. Yes, we teach them to think. And librarians can do a tremendous job by asking them questions about what you're reading them, by having discussions afterwards to see what you thought about it, what you thought about this character or that character, or the reasons why he did it. You want a good book for that, take Winnie the Pooh. Boy, that's a real deep one. There's always something there for cause and effect, or inference, that subtle humor. You can teach practically all the great reading skills throughout a book like Winnie the Pooh, if you love and know Winnie the Pooh.

Now, you get up there to reading in the heirarchy. That's the fourth skill. And many times we push children into books when they can't even listen and they can't speak the language, or they can't even hear it, nor can they think with words. And if you can't think with words, your language which is closest to you, how in the world can you read them in books and think with them? Then, you see, reading becomes a travesty. It becomes a tragedy for kids because they don't learn. They're just pushed through school.

And the, of course, the other side of the coin is writing. The highest of the literacy skills, because it takes not simply recognition of words and putting them together but it takes recall. And it takes the ability to express thoughts. And I think it's very hurtful and harmful to throw at kids and say, "Write a composition on that." "Do a book report." How I've learned from my boys. I never say book report. That's dirty word and I wish you people would eliminate it completely. Why not do a critique, a television show, you know, tape it, do a radio panel, do something, but how many of you like to write book reports? Well. How many of you like to write compositions? Write about anything you want to. Well, that isn't the way reading comes forth.

Reading or writing, it must be motivated. Motivated. You can do it from books and literature and they get ideas. And they can take open-ends to some of the stories you read. Change the ending, they can change the beginning, they can change the setting, and they can change parts of the plot. There you have it. Write, write from books. That indeed we do.

I speak to these five literacy skills with a great deal of feeling, because I know the problems in the high schools today and I'll just quote a few statistics to let you know that we are in trovble. We have problems in America today. And the one big problem is that the vast majority of the kids in our inner-city schools cannot read their textbooks. They cannot read them effectively. Oh, of course, they can read a word here and a word there, but reading is the process of thinking with printed symobls. It is the end product of communication. You know, it's getting meaning from the printed word and bringing meaning to it.

Well, Daley in New York City found that approximately ninety percent of the kids in the big inner-city schools on the East Coast couldn't read their textbooks. Ninety percent. And then we wonder why we have delinquency and we wonder why we have dropouts and the discipline problems at our high school level.

And then, then, you have out on the West Coast I found seventy percent. Now that's not quite as bad. But if you haven't read S. Allen Cohen's book Teach Them All to Read; read! Read a couple of the chapters where he gives the statistics about the Title I high schools. Now I don't mean to leave out the elementary people becauset the high schools have long said, "You teach them to listen, to speak, to read and to write and we just will apply it up here, you know, in the high schools." And that can be no more, because you have to start right where they are and start teaching them these five literacy skills.

S. Allen Cohen found that all over America, in the countyside in the towns, small towns, and smaller cities, thirty percent of the kids in the Title I high schools do not know the letters of the alphabet in the towns they represent. You can't believe it. You can't believe it, but he found that in the large city high schools fifty percent of them do not know the letters of the alphabet in the towns they represent. So, therefore, how can you expect them to be able to read and write. They can't even apply skills. So they just sit.

They just sit, and I want you to know in all the inner-city schools in Los Angeles, in my research this year I have seventeen high schools, and they're always broken up evenly in statistical units. I go through my research design. My friend at UCLA is a research design expert and statistician and I am not. So, in these high schools we always had equal statistical numbers of black children in the inner-city. I have been 12 years working the Watts. Then we had equal numbers in East Los Angeles. And the Mexican-American problem which is our largest problems in Los Angeles, I feel, and the one that I am not satisfied in my research that we have done enough about. Then we have the poor whites. Nobody talks about those, but those are the people who just don't have anything, no background, no books, no newspapers. And then we have the over-privieleged in the Beverly Hills area, Belaire, Woodland Hills areas. And those kids don't read because nobody teachers them. Their language is generally pretty poor. They live with servant, and a lot of them are bought and sold in the marketplace. And they are very arrogant and mean, miserable and they're filled with hate. They're hard to work with, and they all have problems reading.

So we get back to this. And sometimes you feel as if you can't stand to ever read another book or an article, like you know, Alvin Toffler's Future Shock. Everything is the matter with them. The curriculum is staid. The teachers are no good. They don't change. They don't do anything. Librarians are in a shell. They're not relevant for this society. Everybody writes articles criticizing the schools, criticizing our products. Criticizing. You know, "suffer the liffle children." How terrible things are in schools.

And, I saw Edward Hall, the President of the Bell Telephone Company, last fall on television and he said, "I don't want to throw any rocks at people. I know enough things are said against our public schools and public education in American, but I want to say this. I want to say this, that we hire more high school graduates in the Bell System than any other company in the Nation. We have a tremendous training program. But four out of every nine of the high school graduates that we give jobs to; four out of nine do not even have the literacy skills to make the trainable."

Now that is a statistic that hit me right here, because I know it happens to be true. And he went on to say, "The ones we do take, two out of every three can not be promoted because they don't have skill with the language. They can't read well enough and they can't spell well enough and they can't write well enough."

Well, you know, sometimes you hear all these things against the schools and it makes me think. And I do say this to myself. I do get a kick out of it. I quote to myself. I drive almost a hundred miles on freeways going from Malibu across the city of Los Angeles to East Los Angles where Occidental College is there nested in the hills of East Los Angeles. And I think. And I go over certain things that help me as post-suggestion of the subconscience, because I do teach psychology and I try to practice and try to use it on myself. And you know in that book, White's book, The Sword and the Stone, where Merlin, Merlin you know, is teaching the young Arthur to get ready to go to the court. And incidentally, if I were teaching that today, I would bring in Mary Stuart's book The Crystal Cave, and make it very relevant. You don't have to read all those books, but there are some great sections in The Crystal Cave which I would use for upper grades, elementary kids, junior high and senior high.

Well, remember, Merlin is worried about Arthur because he looks so, so downcast. He's troubled and he said to him, "You know, Art," as he called him, "You're downcast. You're troubled. What's the matter? Are you worried?" And Arthur says, "I don't think I can make it, I'm scared. I'm not ready. I don't know what to do." And Merlin said, "You're disturbed in spirit. I know you are, but the best thing for the disturbance of the spirit is to learn and to work." Then he goes on to say, "You may grow old and trembling in your anatomies. You may lie awake at night listening to the disorders of your veins. You may miss your only love. You may lose you monies to a monster, or you may see worst of all, you may see your ideas trampled in the sewers of baser minds. And then there's only one thing for it; to learn and to work."

The best thing for the disturbance of the spirit is to learn and to work. Now I think that in our sessions of our research, and I do meet weekly with my research teachers, I try to put this across. This is the way we open up our session, because we are learning, and the more I do research, the more humble I become, and the more I realize we know so little about a human being and how he learns. It's so easy to describe structures, open areas, you know, modular grouping, flexible scheduling, team teaching, cross-grade teaching, and so on. But, how does he learn? See, that's the miracle. If we never lose the wonderment of how a human being learns to speak, to listen, to communicate, to read and to write, that helps. That helps.

Well, I can keep going and I'm especially happy this week. If I hadn't had this, I might have been depressed, who knows? Just this week, I received from the three projects that I've been working on one from the City of - I want you to know I've just saved this to show you that the job can be done, and because I want you to communicate this to teachers as you go out to the schools, because theachers live with great guilt. According to the latest research on mental health of different occupations in America teachers are among the lowest. I don't know where librarians are. Teachers have poor mental health for many reasons. They live with frustration. They live with criticism. They live with a low feeling of self-worth. And they also live guilt feelings that they just don't know what to do with the kids. And they have so many problems and so forth with them.

Well, we received here this one; this little blue sheet. This is an all black school in the City of Los Angeles. And I haven't been in that school in two years, because they did my original research on these forum series where we took exciting things for children, wrote them into stories and applied learning theory in teaching of them and the kids learned. We started our kindergarten program because that has to be puppetry, it has to be language, it has to be flannel-board stories, it has to be listening and speaking and listening and speaking; over and over again.

This came out from the Los Angeles Board of Education. This school and the testing in June or May when we tested the children you know, and the cooperative primary kids from the standard achievement test, they came out at the eighty-second percentile in the City of Los Angeles. Eighty-second, that's the national percentile. Which means these kids could go to Harvard. The eighty-second, that's the miraculous figure. In fact, it was the highest in the City of Los Angeles except for schools that had gifted clusters and that skews the data. But we identified in Hyde Park School, we identified gifted black children. Boy, I hope I live long enough to send them on to Harvard. You know, I'd love to show Harvard, but uhh. . . you know, they're brilliant people.

And there by the grace of God, walk I. As I see, because I've been lucky. See, if you've been lucky and you've been loved, you have experiences, of course, you grow. And if you're shut up in a room, what happens to you? Without stimuli you never stay the same. There's no such thing as a status quo. You progress or you regress. And so many of these kids do.

Well, then from the high school and this was a Model Cities program I'd been working on in San Francisco; all high school. And this was girls. It was in the archdiocese. The largest high school, girl high school in the city, the Notre Dame High School in San Francisco. And we took the Action Series and I taught the teachers how to make it come alive, because every lesson has in it building readiness and motivating for the lesson. Yes, because I believe that everything you do has to be motivated. You have to get people ready for it; the right set.

I got a letter just this week saying that the girls, and it gave me an analysis of the data, grew from 1.5 to 2.8 grade levels in a six week summer session. Isn't that a miracle? And they said, "This is almost unbelievable and it's sort of scary." That's what the director of the program said. You know, is there something wrong with the test? I mean, what do we do? Because they exceeded our expectations, because I showed the teachers how to do it, how to make it come alive you know, and how to make it exciting and they did it.

Then, this was our year's project and this was my hardest research. And I know my friend said, "When you get back in to those high schools," - I'm full circle now, I started out as a high school English teacher and have taught all the grades, pre-school, delinquents, adults in prison and, of course, clinics, I worked at the UCLA Frenault Clinic, all of it in literacy and then I'm back with a tenth grade English teacher where I started out. And they said, "Boy," my friend said, "You've had it. You don't know what's it's like. They just make assignments. They just present. They have their knowledge." And I said, "I understand very well, because I was a high school English teacher teaching in the San Francisco Bay area and I just came in, you know, to earn a few bucks, because I could do more than I could in industry." And so, I taught Shakespeare and Victorian novel. The kids couldn't read a thing. You know, they couldn't read. It was a beginners high school. And so what did I do? I flunked them. I kicked them off the football team, the baseball team, you know, and I didn't know any better. And when they'd fall off drunk in my class, by eight o'clock in the morning, I'd just have them hauled out in the hall. Drag them out. Send them to the office.

But you see, I got my comeuppance, as the kids say, because in a couple of years they said they didn't need me anymore. And I can see why They said you're the last one, you know, and they didn't have tenure, that curious thing. And so, they said do you want to teach? There's a vacancy down there. I knew it was a slum school around the Bay in the first grade. And I said, "First grade!" You know, like that and the man said, "Well, can't you teach first grade?" I guess he thought English teachers could teach anything and of course, when you're hungry, you can do anything. And I said, "Of course, I can teach first grade. Give me the course of study and I'll bone up over the weekend."

But it didn't help very much, because all these kids, a mixture, a hodge-podge of all races, creeds, colors, poverty, they came in and they rolled on the floor and they screamed and yelled, you know, and everything. And I didn't know what to do with them. But I knew one thing. I couldn't send them all to the office. I'd be out of a job. And I knew I couldn't kick them off any team or anything like that either. And so, I had to face up to reality. So I screamed and yelled right back. You know, but there were more of them than there was of me. So it was rather traumatic.

I only lasted one term at that. And then that principal said, "Get that woman near the high school." So they had an opening in the third grade. So they put me there. Ah, that was my Waterloo, because I had twenty-nine boys all over age in the third grade who did not know the letters of the alphabet, couldn't read, couldn't spell, couldn't do anything, had been four years in school. Some of them were repeaters. They were big, fat, dirty, insolent and mean. And later I told my husband, I said, "My gosh, I could tell by just the looks of their faces, they're stupid, you know, and they're terrible." And I just looked at them.

But, luckily for me one kid came in, sauntering in and he has a striped sweatshirt on and a runny nose and hair hanging down here and he stared at me and he said, "I can't read, but I sure can fight." Oh, did that scare me, and I said, "I'm going to be the whipping post." And then I remembered, I looked at all these kids, and then, I remembered a little bit about sociology and those peer groups, you know. And I said, "He's a peer group leader. He's going to have them all against me."

Well, this went through my mind very fast. So, I said, you know, very, very, quickly, I said, "Well isn't it great you can do something well. Maybe some day you'll learn to read as well as you can fight." And he looked at me and said, "Gee, this is a weird one." That's what he said in this tone. You have to read, you know, the silent language. But he sauntered back over there.

And I found that these kids hated school. They hated teachers. They were in trouble with the cops after school. How would you feel after four long years you couldn't do anything that you have to do in school environment. You know, that you're stupid, you're a goose egg, you're a nothing. And so, I started to teach these kids and they wouldn't sit and we had, of course then, we had the "look, look: see, see," you know and they would not sit; "see, see; come, come; talk, talk; hear, hear" and all that you know.

And their teacher said there's no use trying to teach them. They've been through that book seven times and they don't know it yet. And I thought, "My God in heaven, what if I had to go through a book like that seven times? I wouldn't know anything either." They just closed it out.

So I knew about interests because I had three older brothers and I said, "Listen, what do you like to read, I mean, you know, what kind of books and stories do you like?" Knowing nothing, of course, about teaching. And so they said, "Wild horses and stallions, that's what we want to read about." Of course, Freud would have a lot, you know, to say about that, as I was later to find out, because these boys were objects, objects in a psychological research. But at any rate, I said, "Gee, I like horses, too." So I immediately rushed out to get books about horses. And they were all, of course, at the seventh grade level, eighth, high school. So I read to them. I didn't know. It was the most wonderful thing to do in the world. I didn't know anything about it, you know. I read to them. Of course, we never read at the high schools; although we should.

In our research this year, I've had to get teachers to do it. And these teachers I had this year were very much like me, you know as I was, back there teaching in the tenth grade. I'll never forget it, because we are told, at least, we were told, that everyone knows that the English faculty are the real intellectuals of any faculty. I was told that, so I believed it, you know. Of course, we're better than anybody else. But it doesn't work when you're teaching that way.

So, these boys couldn't read a thing and I was reading to them every day. And one day I said to them, I said, "Look, you have to practice to learn how to read. It's like learning to throw the ball over the plate." And since I love athletics I can always get in there you know; luckily for me, because I work so much with boys and their problems, and I say, "You've got to get in there and do it." And I said, "Look, fellows," I said to them, "I don't need the practice. I already know how to read. And I'm getting all the practice everyday." I said, "What are we going to do about that? And you can't read these books." And they said, "Well you read the story to us and then we'll write our own story about it in easy words." Which was exactly the great Frenault technique that I was to learn years later at UCLA when I was getting my doctorate. And here the boys said, "We'll write our own stories.'

So we wrote stories and did art work with horse stories and I learned more about horses than I ever thought I'd care to know. I'm telling you we really went in for the horsey set. And the kids started to learn to read just through interest alone and through hopefully the fact that I started to care about whether or not they learned.

Well, those boys, they changed the course of my life, because then I went back to school and decided that there was a lot more to this learning than I thought than just making assignments and presenting information. And I'd better find out something about it. And besides, I really got caught up with these kids. They were going to welfare camps. And this one leader, peer group leader, wrote me from a "Y" camp at Lake Tahoe and he said, "You know we learned to love each other." But, because he had been hurt so many times, he wouldn't express it, but he said, "You told me I'd learn to read and write and I did." And here is the post card to prove it, which I keep along with some of my other little treasures in a box under the bed. Marbles that kids have given me and notes and things like that that are, you know, the real joys of the spirit and the jewels of the conscience, our consciousness.

Well, I started back to school then to find out what in the world you could do for all these boys who couldn't read and who hated the materials of instructions. And that then started my studies in the reading interests of boys, how boys learn. And we found many, many different things and seven or eight factors and differences in the learning pattern of them, their interests, and basically we interviewed them and said, "What do you like?" And then we tried to write books on it and apply learning theory to it. And that's it. And it's become very complex, because the minute you do one book, you have to do another and another and it's never enough to meet the needs. But we have turned the gap for many children in the first three grades.

Now I want say right away here that the girls are still ahead. For example one year, we always do a pre-test and a post one and on the beginning test the difference between the boys and girls was 6.7, and the end of the year it was 1.3. But they were still ahead, because the girls do not have the trouble with simple learning. Now they have problems with reading, but they come from many different reasons, but not facitlity with the symbol itself. If fact, the great clinics of

America do not even take girls; like about two thousand students at UCLA in the Frenault Clinic. And then NYU has about two thousand or twenty-five hundred. They don't take girls because boys make up seventy-five to eighty-five percent of all reading disabilities in American public education and well over ninety percent of the reading clinics.

So you see, I want you to get this feeling that when you go out, you do something for boys, because, unfortunately some of the boys that I talk to felt that they, the librarians always read girlish books, girlish books. And so, if you don't remember anything else for the day, maybe you'll take a special look at the boys as I go on into these factors that motivate.

Now, we know how tough this really is, well, before I forget, I want to show you. This came to me Monday of this week from the very distinguished Mr. Mel Wiseman, head of reading instructional projects for the City of Los Angeles. He's a very conservative man, but here's stuff beginning to come in and the kids are learning because of the way we taught it and these short stories and the action series that are so gung-ho. Some of them are bloody and mean and nitty-gritty. But you got to face it; that's what the kids want and they want to look at life. We can't just give them a sugar-coated pill. And they're learning and this was so good that Mr. Wiseman says, "Statistically this seems to be a most impressive picture." Ha, ha! And I say, "It's great and wonderful; hold high the torch. But this came out as a bulletin and these were just the first two schools to report because we just finished in June. We're going to do it another year. It takes three years to find out anything. I'm now in my twelfth year coming up, having done all of The grades, but I still don't know enough and it concerns me.

But I do want to pull out three factors that will help you. We pulled out eight but I'm only going to do three today, because I know you're tired. You've been here a long time. But I want you to take back something for your selves and for the teachers with whom you work.

The first factor that we found out - we isolated these factors over a perior of five years with the teachers in the research - is the principal of contagion, or the spread effect as it is known in psychology. Contagion which simply means that feelings rub off on other people. That your attitudes, your moods, your feelings, your ideas, rub off on other people.

Oh, yes. And we sometimes forget this. It was Menninger, Menninger who wrote about people who work with children including both teachers and librarians. He said, "People who work with students in America should be among the most carefully selected people in the entire society, because no one knows the extent of their influence for good or for evil."

See, this is contagion. This is the spirit you bring to the group you're working, to the library, to the classroom, that rubs off. In essence, it is your mental health. Now Menninger speaks about mental health in teachers and claims that it is probably the most important single factor that a teacher has and a librarian, too. Your mental health. How do you feel about yourself? How do you feel about those kids you work with? How do you feel about books? How do you feel about just being alive today?

Now mental health, mental health is a tremendously subtle thing to talk about. It's easy to talk about, but it's not as easy to adapt and to grow and to grow and learn how to improve one's mental health. But I will say this, that you can tell it when you come into a school. I go into many schools in my life. Walk in one school, I'll see there's the principal and he'll say, "Hi. Gee, good to see you. Say, see what's down the hall there? They've got a puppet show. We're going to have an authors tea. You know, the kids are all writing stories and we're inviting an author, and so on. And you see our science projects? And come on down we'll have a cup of coffee." They're all down in the room and I say, "Oh, boy! Isn't this wonderful! Gee. This is a great day to be alive." You know, I feel it. Because its contagious, this spirit.

Then I go into other schools and I walk in. The administrator's harassed. He's running around, you know. His hair is hanging down and he's like this, and he says, "Oh, is this the day you're supposed to come?" You know, fine, nice day, "Well, go down and have some coffee." I go down and the teachers are sitting around. You know, it's wonderful to have catharsis, to grumble and to get it out. And they say, "Oh, yeah, well, you're here today. Well, you won't see much. We're not doing anything. The kids, they're bad and we couldn't do this. We got discipline problems and oh, they tried to burn down the school. You know, the parents are going to have a riot here. Oh, it's so awful and don't you hate the weather. It's foggy this morning and it always hurts my sinuses. Oh. I think the winds coming up and you know what wind does to kids; it's terrible. Oh, yeah, and I heard it's going to rain. Don't you hate rain?" On and on and pretty soon I say, "Well, I should have stayed in bed today. I should have never come to this school" And I sense it.

We are extremely sensitive, you know, in contagion, to the spread effect of people. In fact, it was Hughes Burns writing in that beautiful book Creative Power. If you haven't read it, you should get it. That book I have used, it was written in 1929 and is one of the best books on creative power that has ever been written; far better than some of the books coming out today. It was re-issued by the American Association of Librarians a couple of years ago, re-issued because it's so beautiful. It's of course, about releasing creative power in writing in children, and Hughes Burns states that all of us who live, send out vibrations, all of us. We send out vibrations with our eyes, our lips our teeth, our tongue, our gestures, the very body itself, without a word spoken.

And the, of course, you go into that; that's the silent language and the anthropologist Stanley Hall has written a book on the silent language which teachers and librarians ought to study. You ought to know what you're saying in the silent language. Besides, all the nuances in your voice, the way you greet people and talk to them. You know, you can slap somebody in the face by saying, "Well, thank you." You know, and if you're taking a course in public speaking at UCLA you'll have to say it in many ways to express many emotions. Because that's what we do constantly to kids, you know, and to other people we're around.

And Hughes Burns states that all of us send out these, these vibrations which will either kindle hope and willingness in another human being to learn or else completely close the channel of communication just like a wall. Yes, and Anderson, writing in The Symphony of Life finds that we have an aura around us and that people sense it and that children know, you know, when you're frustrated, tense, anxious, have problems. So therefore, I say in the words of the great bard, "Assume a virture, if you have it not." Care enough about your children and it'll become apart of you and then you forget.

And not only was Shakespeare right, but Glasser's Reality Terapy shows that when we, when we, we've always said of course, that emotions you know, you feel terrible and then you act that way, and Glasser states that change the behavior and the emotions change. So you don't feel like smiling, smile anyway, you know. Get in there, get gung-ho and do something about it, because it does rub off.

This spirit is extremely contagious, this whole atmosphere of the classroom. In fact, sometimes, at these schools I get out my Charlie Brown, which I read regularly. Remember Charlie Brown said, "Oh, life is getting dreadful and difficult and worse all the time, but I have a new philosophy and it helps a little. I only dread one day at a time." And my grandmother used to say, "Life by the yard may be very hard, but by the inch, it's a cinch." So you know, take off a little bit of that.

I remember so well, and since I want you to be contagious, librarians are special people who come in, and I have seen librarians come in the room who light children's faces and the children just look at them in awe and wonder and indeed, many librarians open a whole world of life for children. In the words of Margaret Sangster, "There was so much of wonder and glory. There was so much of splendor and the like that there can be no ending of our story till the book is closed and it is night." Now that's what many of you do for children. It just goes on and on and on. And if you don't always do that and you're repressed and a little afraid to get up and, you know, shout forth and have a little fun with them and laugh, practice and it will add to your life,too.

I know that when we were having our riots at Occidental, you know, and we had a strike, all that happened just a couple of years ago and I came in one day and they called a strike. And I didn't know it. I was out in my research schools in the morning and came in for a one o'clock class and all my kids were there and nobody told me. But the kids then put black crepe paper on my little white VW and they put a big black wreath on my door you know, because I was a strike-breaker and so on. And I went home that night and I was disturbed in spirit and I said to my husband, I said , "Well, I've had it, I can't communicate anymore. There must be some kind of a gap." And I said, "I just don't know what to do." And I couldn't sleep very well that night. And he said, "Well, you'll feel better in the morning," as I usually do with a good night rest. So I went to sleep on it.

And in the morning, imagine, it had rained in the night, which is a miracle in Southern California. There was snow down to the two thousand foot level and since I do travel, you know, through seven freeways and through the mountain passes and I can see the San Bernadino mountains and there's Mount Baldy up there, ten, twelve thousand feet. And the snow glistened. It was so beautiful and everything was shinny and bright. I forgot my troubles, because you see awareness of beauty is a tremendous source of self renewal in mental health. And so when I got out of the car I had sort of forgotten about how terrible things were and I met a philosophy professor and he was looking down you know, at the ground as he walked along like this. And I said, "Hi, Jim," I said, "isn't a great day to be alive?" And he just looked at me, you know, as if I had crawled out from under some kind of a stone or a rock, you know. Of course, it was terrible we were having such problems and I thought, "My word, did they burn down the building or something, or shoot the president, you know, something like that?" So then I ran on and I was teaching José, who was a gardener. I was teaching him English and he was teaching me Spanish; languages are very difficult for me. And I said, "Cómo está usted Jose?" I said. And then I broke down into the vernacular because I couldn't say this; and I said, "Isn't this a great day to be alive?" And he said, "It's sure a lot better than being dead."

Now, maybe that's what I want you to carry away, because I am convinced that some people are not sure by the looks of their faces and their interacting processes that they don't think it's better to be dead, you know. So, I just want you to watch this.

Now I went out and checked on the mental health of teachers in my research. I'm very interested in this and you, say, "Well, how can you check on mental health? That's a , you know, a very nebulous sort of concept." Well, I tell you it's easy. People who have good mental health are the people who, when they get down, they bubble back up to the top. They accept challenges and they work at it. And they get discouraged, but they look at the long range and they come back again and work. And these people are, are filled more with love and acceptance and kindness and excitement and enthusiasm they've got, than they are with hostility and hatred and negative, negativism and that kind of thought. You can pick them out any time. The ones who complain constantly and blame other people and everything is terrible. You see they should be working on their mental health, because it comes right off on the kids in the classroom.

In asking students, I asked over a hundred first graders, I wanted to say "How's your teacher's mental health?" You know, but I thought that was just a little too heavy. Although, I think that they understand it if I explained it. Instead, I said, "How do you know your teacher likes you, and likes to teach you?" See, that's a good one, because it follows as the day and the night. You can't love your students and what you're doing and not have this surge of mental health, this wonderful zest for living, this joy of getting up every day and knowing that there's something good in this day and to live with the vivid expectation that the next day's going to have something good too. And kids get it and kids have gotten it right in our slum areas with teachers who are charismatic teachers with good mental health.

So I ask them this and I categorized their responses and it wasn't hard at all. They said things like this and you listen for the magic word, seventeen of twenty categorized responses that were similar, had this word in them. "My teacher looks me right in the eye and smiles at me." "My teacher puts her arm around my shoulder and smiles at me." "My teacher helps me when I do my work and if I don't get it right, she smiles at me and helps me." "And my teacher smiler at me even when I'm bad, when I get good again." And one little rascal came in and he was very rambunctious and he threw down his little sack and he said, when I asked him he said, "Oh, why she even laughs and smiles when I came in the room in the morning." That's going pretty far, believe me.

I would hate to tell you the number of times in question and answer sessions with teachers that I have had this specific thing asked. This is the question, "My college teacher, professors have taught me that if I'm am going to have good control, I cannot smile for the first two months. I must establish, you know a routine and I can't smile. Will it ruin everthing, if I smile the first day?

Well that's a hard one for me to answer, because it seems so far out. I want to say first, the professors who taught this, how many children have they taught out in the schools? What do they know about children? What do they know about this magic of smiling, you know. After all wasn't it Emerson who said, "Smiles are the flowers along life's pathway. They are trifles to be sure, but added together the good they do is inconceivable?" Yes. The answer to the question I gave in the form of a story.

A friend of mine, an administrator in Los Angeles, had a little boy and he went to school and he came home the first of Nobember and he said, "This is the happiest day of my life in first grade." And she said, "Why? What did you do? You know, did you get a good grade? Did you learn to read to something?" And he said, "Oh, no. My teacher smiled for the first time." So that is the answer to starting out and waiting two months before you crack a smile.

And I know as librarians, you do have good rapport. In fact, as I think of the mental health that you spread and the children I have taught and librarians I have known, I can best express this with the words of little Rosie, because this is what you create for children. It was little Rosie who used to stay after school every day to talk to her teacher and this is, of course, from Alice Lee Humphrey's Heaven in My Hand, and her experiences in teaching in the Amish communities of Pennsylvania and little Rosie would stay agter school every day and say, "I'll be seeing thee tomorning," with the light of wonder in her eyes and a catch of pleasure in her voice, "I'll be seeing thee tomorning." And the teacher pondered and meditated and wondered what does this child mean by "tomorning?" And then it came to her that perhaps "tomorning" is a special time that sparkles between the last morning star and the grown-up world of tomorrow; a special, fleeting, irradescent time, much lighter and finer spun than an ordinary day.

All great librarians, with this spirit of contagion create "tomornings" for the children they work with. And I know from the looks on your faces and from talking with you that you do this and are aware of it. Now, will you also be aware of the teacher and her contagion? Perhaps you have to help her to be more secure and to be more happy, see, in this.

I do want to quote two studies done in the area of this. The University of Wisconsin did a study that I wanted to do; done in the Milwaukee public schools. And it was done with children on mental health. Did the kids who had good mental health learn to read more effectively? No difference in methods, structures, organizational techniques, nothing; just do the kids that are happy in school with good mental health learn to read better? And they tested them on a standardized test, the Gates Standardized Test, a survey test. And, this was a very, very scholarly study. These kids were analyzed by the teacher in the classroom, the teacher on the playground, the administrator, the school nurse, the school psychologist. Gee, they should have had a school librarian in there shouldn't they, to test them? But at any rate, they found that with no differences, I.Q's were the same, with no differences at all, the children who rated to have high or good mental health - that's a misnomer, because mental health is good, in the vernacular "good mental health" - were able to read significantly better, statistically significantly better; meaning that it couldn't have happened by chance.

Oh, well, of course, I knew this. I knew it, because in our research over seven years, we use a reading readiness checklist of twenty-six items in the social-emotional areas, in the physical areas, nutrition, rest and so on, and then the academic areas, sound, symbol, correspondences and letters of the alphabet and every year for seven years these three were the tops.

And one was, this is not in order, these three were the most significant predictors of high achievement in first grade reading. And one was: can listen and give answers to questions. My statistician, a very down-to-earth, nitty-gritty person said, "Well, naturally, anybody who's going to listen, he's going to follow directions, he's going to use the language. That's great."

And the second one was: knowledge of the letters of the alphabet, sound-symbol correspondence and their phoneme-grapheme relationships. Great. And he said, "Well, that's related to reading."

But the third one always threw him. It was such a simple one: is happy in the school situation; is happy in the school situation. And teachers sometimes forget the power of this. I put it first and put the most emphasis on it, because I have had teachers in by research who new little about books, or materials.

When we had to take provisional teachers literally off the street corners four years ago, in the stat of California - now we have such a surplus we don't know what to do with them, but at any rate, we had tol-land I took teachers who didn't know literally anything, maybe one year out of junior college but they had shiny eyes and they laughed and one of them played guitar in a night club and she said, "Sure, I'll try your research. Show me how to do it." And, she was so interested in it. She had such an ebullient spirit. She always saw a zest for living, a cause for enthusiasm.

Of course, my research is done in pairs; it's always done in pairs with these four kinds of population with two in the school, and the other teacher had her Master's from a very noted university in America. And she looked down on these little kids, because it was an inner-city school and she had them all sitting in rows, wouldn't let them say a word. And the atmosphere of that room was tense, rigid, inflexible and scary. I was scared too, when I'd come in. I'd tip-toe to the back of the room and sit down, you know, walk around and she'd give me a look, you know, which told me she didn't want me in there.

But the other teacher would say, "Come on in. We're doing this. We're trying these games you told us. We're doing puppetry over here; flannel-board stories over here. We're doing all these things you said." And sometimes it got a little noisy and I helped her with her trouble. She welcomed me, and then said, "If we get through early, can I play my guitar? Can they sing?" And I said, "Wonderful. Best thing in the world." That's reinforcement, of course, in learning theory. Reinforcing them for their behaviors.

And may I say, at the end of the year, I don't need to tell you, when I looked at the tests of children with the same background, the same intelligence, the same socio-economic levels, the same race, which ones were significantly higher? The one who gave, you see, this kind of affection and this excitement and this enthusiasm for teaching.

I don't want you to go out and say Jo Stanchfield said, "You can pick them off the street corners and make them teach," because that's not true. You want that, plus all the the other skills and techniques. And incidentally in the unpublished research on that study in Wisconsin, they looked at the mental health of teachers and teachers were rated by their peers and the school nurse and doctor and administrator. Guess what? The teachers who were rated to have high or good mental health had larger numbers of children who had good mental health who learned to read better on standardized tests. Now that's contagion in a nut shell.

The second study I want to tell you about is Ryan's, University of Chicago, because people don't seem to know that this is where all learning starts, at the level of contagion, this feeling of ease that a child has, this happiness that helps him feel something about his self-worth, the whole emotional climate of the classroom for growth is contagious, and the teacher is largely responsible for it. Ryan studied for thirteen years, a very noted statistician and research man, he's now at the University of Hawaii in Honolulu. I worked as an undergraduate in his offices and everybody was afraid of this man, because he was such a brain. He could nail you to the wall and tear any design apart. And he did many times. Grown men were ready to turn on him because he had doctoral students. Superintendents were getting their doctorates and so on.

Well anyway, he studied and studied and he looked at teachers, secondary, junior high, you know, senior high, junior high, elementary, right down through the grades, to find out what are the effective teacher cjaracteristics that make learning take place. Thirteen years is a long time. I think it's the best study on affective teacher characteristics that's been done, at least that I'm aware of. And I used to tell him," Your're going to find out it's the teacher, you know, a lot of what she does, it's joyous and, you know, and comes into that room with a great expectation of her students and of a good day ahead that's the teacher." And he said, "You don't have one bit of evidence for that. That's just a sentimental opinion." And I said, "Yeah, I know it, but I've known a lot of great teachers."

And so at the end of the time, after all of his statistical analysis and there's a book that thick, because he did such in in-depth study, there were only three factors that were always positively correlated with this wonderful, effective teaching he talked about that he wanted to be able to tell people, you know, "Train them to do this."

These are not in a heirarchy. One was organization. And I think that you will readily agree that organization, the organized teacher, teaches because the student isn't as confused. If you're going to have good mental health, you're going to have to know what you're going to do next. Confusion is a part of the breakdown of mental health and it leads to all kinds of neuroses and so on. So the organized teacher, who doesn't know as much perhaps and hasn't had experience and may maybe isn't as good a showman, doesn't express as much, but lets the kids know, "Today we are going to study main ideas in this short story," or whatever it is. "Today we are going to analyze characters and make inferences about characters in King Arthur and the of the Roundtable; We are getting ready to put a play on so on. Knights and the students know what's expected of them daily, weekly. The organized teacher knows what he's doing. And of course, the organized librarian has to be, well, if you're not organized as a librarian, you'll just go crazy with all those books and files and I know, because I have so many books now. I have an outer office as the library and I go absolutely mad because I can't find things, you see, and if you're not organized, you can't find things.

The second quality he found was enthusiasm, the enthusiasm. Now, I want you to know that, I'm not saying that Dr. Ryan has said, that these things cause effective teaching. No, I wouldn't misquote him. He said, "When you find effective teaching, you find these things." You;ll have to make up your mind if they're causal or not.

Enthusiasm. He found that the teacher who came in there with a zest, a feeling of excitement, who loves what he's doing - it doesn't matter whether you're teaching kids with rocks or bugs or, you know, all kinds of things. I've had teachers who could teach high school kids Winnie the Pooh because they were so enthusiastic about it. Another teacher said, "Oh, that's old stuff, you can't do that." Other teachers can bring in sports stories because they know about sports and can teach all the math right in the sports stories and they can make it come alive. And I want you to know that during my sabatical, traveling around this nation for one year, the finest teaching that I ever saw was done by a young man in upper state New York when it was thirty degrees below zero and I visited the school and he taught vocational education. Now of course, I know that we don't talk about that much because that's the dumping ground, you know, the dumping ground. The kids that are the misfits, the goose-eggs, the high school dropouts, we know that, of course, the illiterate's going to go to jail. He's going to be on the welfare. He's going to go to an institution for a dope addict or an alcoholic. Those are the four things that happen to the high school dropout, the illiterate, because we have a society where we can't use illiterates. So they know that, so there they sit in those big classes and usually they don't know anything; they hate everything, but mostly themselves.

I went around to see all the things they were doing in English and science and so on, then this kid, he was the youngest one on the teaching staff, and he said, "Well, you coming down to see our department?" And I said, "I certainly am. What do you teach?" And he said, "Vocational education." And of course there was a dead spell, you know, especially among the English teachers, because this is a little hard to take. you know, calling this education.

So, we went down there and this beloved, charismatic teacher had taken these kids right where they are and found out that they liked seeds and growing things and they built a greenhouse. They were so enthusiastic they wrote to the Burpee Seed Catalog. They got seeds. They planted them. They grew them. They made money. He taught them math. He taught them how to write, how to read. And they grew carnations. They were building even a bigger greenhouse. They grew flowers and they sold them to the proms and sold to the cafeteria. They had fresh tomatoes, cucumbers and onions with thirty degree temperature. And boy, when you haven't had a sandwich - they served me a sandwich of cucumbers, tomatoes and onions for lunch - if you haven't had that, you haven't lived. I mean, it was just marvelous to see what he was doing by the zest of enthusiasm.

You see, he was never without a cause for celebration. Working with students that in many educational classes, they had been given up, this young man with his enthusiasm had captured the great truth which is, "You are never defeated until you give up trying." And, you know, when Emerson wrote about enthusiasm and he said, "Nothing greater lasting can ever be accomplished without enthusiam and inspiration, and when a man dull, becomes a man inspired and when that one in the same man moves from the torpid state to the procedent state and leaves behind the dint of trifles, all limits disappear." "When a man dull comes a man inspired . . . all limits disappear."

Now I don't have to tell you how important it is that you be enthusiastic about it. And I think last night we had a wonderful example by Spencer Shaw, showing us how you do it, how you make it come alive in story-telling, and I know the good that he spreads through his own enthusiasm for the books and his love for these words.

Well, the third thing that Ryan found out - the one that perhaps shocked him the most - was warmth. Warmth. Now, I call it love. Ryan would never use as strong a term as love, but I do, because, you see, in my courses I have all of my students read Eric Fromm's The Art of Loving. I think that all librarians should read it and all teachers should read it. Because, indeed we who work with children and other human beings must be able to practice "the art of loving." Now this is not a silly, sloppy, easy, soft, sentimental kind of emotion. It's strong, tough and vigorous. That's what love is.

And I know last fall in my class at "Oxcy" and I do have kids all getting the credential from all of the disciplines, elementary, kindergarten all in this one class and sometimes, you know, they think, "Aw, we got to take this course, what are we going to do?" And these kids were especially bright, most of our kids are "A" students when they come to "Oxcy" because, they're highly selective at a small private school. So, sometimes they're so intellectual that they forget the emotions upon which all intellect is built. It was William James who said, "We function ninety percent in the emotional areas and ten percent, at best, in the intellectual." And we forget that our students are that way. So at any rate, the kids came in, and so I went into the "art of loving." I don't often do it the first day, and I asked them to read this and to pose the question, "Why did he call it an art and how would you apply it?"

Ha-ha! How do you apply "the art of loving?" And so we talked in detail about this and I think at the end of the period, the kids, you know, they were a little upset. They thought there was more to this thing of teaching than just knowing your subject matter, you know. So when they went out in the hall - Bernie, he was the captain of the football team, a kid from New York City, out there and a big wheel on campus - and the kids yelled - I'm in an old building; "Oxcy" is the second oldest college in California and some of the same buildings are there and my office is in one of them, and there was an old stairwell down three floors - and they yelled up and they said, "Say, Bernie, what are you going to do in that class anyway?" And he said, "Oh, my god, we've got to learn to love somebody!" you know, which is a little tough.

Counting back I've read Erich Fromm's book seven times and I think there are a lot of truths in it. You don't have to read all of it; it takes the family, many kinds of interaction. But I think perhaps, he called it an art because it is such a high level skill. It is certainly on the level of or above that of being able to write a symphony, a master create a masterpiece in painting or write a great book.

I think he may also have called it an art because it takes so long to practice it and because we all have a unique talent for expressing it. The very miracle of being a human being means that you can express this love in a special way, if you practice "the art of loving," since no painter paints the same way, or a writer or a musician. We all have the potential and at best, you know, we work up to maybe fifteen to sixteen percent of our potential. So if you try you can release a little more of this through "the art of loving."

I think too, he called it an art because you can't practice any art whether it's puppetry, a wonderful art, or music or painting or sculpture, without having a product. Never. You keep at it long enough, you're going to have a product. And the people who practice "the art of loving day in and day out, month in an month out, year in and year out will see it in the eyes of their students first and foremost with the respect, the love they give back because it shines in their eyes and in their faces. And also, you'll get it in the nitty-gritty tests, because kids that are loved, do better work on standardized tests and they learn more.

Now, this is a long period to do this and I know a year ago I was giving a speech up in one of the northern states and afterwards we went out and we were doing some in-depth work on the interactive process and love and so forth. And this teacher went out and I heard her in the hall getting coffee and she said, "Oh, she talked about that love bit. I tried it last week and it didn't work." This, of course, is to defeat the whole purpose, you see.

Well, we know now what has to be done in the area of contagion and if you were to ask me the greatest thing I have learned in all my eleven years of research and each year with five to six hundred children and last year, or two years ago, it was seventeen hundred in the kindergartens and this year I had sixteen high schools in Los Angeles, I don't know the numbers, and two in Santa Barbara. So the numbers get up and you go over it and over it and you say, "What is the greatest thing you learned?"

Well, I'm convinced that if we are ever to help problem learners, the learners who have difficulty with symbol learning and remember according to Einstein, learning to read in the English language is the most difficult and traumatic task that man has ever devised for himself, because of the twenty-six letters, the forty four stable sounds and the thirty-some sub-sounds and the two hundred fifty one spellings of the sounds and furthermore there are words that can't even be understood, you have homographs that throw kids, we have heteronyms-d-o-v-e, is it dove (bird) or dove (action verb)-that you don't understand except in the printed page with meanings. And Einstein said, with very mathematical variables it's indeed a miracle anybody learns to read and I am convinced of that too, as I go along.

Well, I spoke to a group of psychologists and I said to them, when they asked me this, they said, "What's the greatest thing you'be learned so far?" And this was about four years ago, and I said, "I am convinced that if we are ever to teach learners who have problems with symbol learning - and I not talking about race, creed color, poverty, inner-city, over-privileged, I'm just talking about the kids that never learn to read and never enjoy it as a way of life - I said, "I'm convinced that we are going to have to love them into learning."

Well, you could hear a pin drop for a minute, then after they had the coffee break, they said, "Well, Jo, that's great but that's just an opinion. You don't have any statistical evidence for it." And so I said, "No, I don't." But it happened that this was at a junior girls school at Carmel they were meeting and the boys, because I was talking about sex differences in learning, were on the front row and they came up afterwards and they looked at me and they said, "Boy, that was really neat. That was cool. Do you really mean that?" And I said, "yes, I do." Because it had just come to me that was a great truth I've discovered in the research.

And one tall, blond boy, you see, these were all the over-privileged kids who could read and they wanted to show me that lots of boys read, and I know they do; this one boy and I must say here that this is not a story in religion, but it was right next to this great Presbyterian church overlooking the mighty, blue Pacific Ocean there, and this school was a very over-privileged school and this one kid, most of them went to this Presbyterian church, and this one kid looked at me and he said, "you know, if what you say is true, and I believe you, teaching all of these illiterates to read may make Christians out of all of us."

Yeah, now you see, that's funny, isn't it, I'm sure. But it isn't, because it's a great Judeo-Christian tradition which we can't separate. The core was love. Love. You find in all the religions of the world justice, mercy, kindness, but in the Judeo-Christian tradition which makes them different from all the religions the emphasis was on love. And did not the great Galilean say, "This new commandment I give unto you, that you love one another?"

So perhaps, if you don't do anything else and you have this wonderful conference with all of these ideas, if you could just start to love these kids a little more, I think you would find they would learn to love books just as much as you do. Well, that's contagion and I put a lot in contagion because it's the thing. It's where we all start. It's the emphasis. It's the big building block upon which all learning takes place; the emotional climate of the room.

And may I just say to that point that the American Medical Association in three years did a study on methods and techniques in reading. It was right after the big first grade study and they said, "But two factors," -and you know you never question the American Med., that's the highest research reported in the Scientific American, sometimes I can't even read the articles in there because I don't know the vocabulary - and they said," there are two factors that came out as the best predictors in their research of whether or not you're going to be successful in school and become literate and that is: How you feel about yourself, you self-concept? Do you feel loved? Do you feel a worth, of importance? Or do you just feel like a goose-egg, a nobody you don't amount to anything? And then also, the second factor is the way you feel in peer groups." That's why I'm so anxious to see you as librarians get groups started in schools, because it is highly, highly important.

And as I think of this, I want to leave with you in the spirit of contagion, the spirit of love, the story Tiny. Tiny was also another boy who got me to the inner-city of the high schools. I guess if it hadn't been for Tiny, I would have never attempted the high school research, because it's hard work and because they're not very open, and they're pretty critical.

It took me till January of this year to get a very distinguished Shakespearian scholar, who teaches in a high-income class to smile. He said, "That's not my personality. I never smile." And so, I said,"Fine. Well, then show your affection, concern in otherways, because you have to let kids know you care about them if they're going to learn. It's this listening concern for them." So he came in January and he said, "Say, Dr. Stanchfield, I smiled once today and I think it helps."

Because of the great problems they have in control, you know, many of our high schools are detention camps and the teachers are just guards in a detention camp. And in the elementary grades when the kids can't read, the teachers aren't teaching them and books are just there and the kids don't do anything with them. They are just simply baby-sitters, glorified baby-sitters. You know, if your students do not learn anything, have you taught anything? And, if you haven't taught anything, what are you--a guard in a detention camp or a glorified baby-sitter?

Well, it was Tiny, who right next to this school where we got such good results, who came all the way to the tenth grade and he was big, mean, vicious and he belonged to other groups and set the school on fire one time and he put sugar in teacher's gas tanks and, you know, he was mean and he was pretty hostile. And he was telling all the little kids there to say to the teachers, "I hate you. You're no good." He was training them to say it. And you know what that does for the emotional climate I just talked about? Hate is very contagious. Hostility, antagonism, irritability, these things are just as contagious as the other.

So I went over to see him. I want to find out about this because I can't have these little kids lives ruined because they're all learning. And it doesn't matter what their race, creed, background is, they have worth as a human being because they are successful and they can accomplish and achieve in their own right as a human being. I went over there and I talked to the administrator and he said, "Well, you'd better be careful." He's in a big vocational guidance class which was as big as this auditorium with their machines and drill presses and so on. He said, "You'd better be careful because that kid is tough. He brings knives and guns to school, and hadn't learned to do anything, and was a very bad problem." You had to keep them in school, you know, till the tweleth grade or till they're over age in California.

So here's this kid and I said to the administrator, "Well, I'm tough too, when it comes to my literacy projects," which I am. And so I went way in the back of the room and he sat there, twiddling his thumbs, you know. He was about six foot four and very fat, overweight, sullen, mean, you know, and so forth. And he looked at me and I looked at his paper and his name was Ggorge. And he spelled it G-u-r-j. He didn't even know the letters of the alphabet. I looked at him. I said, "George." And he said, "They call me Tiny," that's what the kids call me, Tiny." And I said, "Alright, Tiny, how do you spell you name?" He couldn't spell his name. He didn't even know the letters of the alphabet. And I thought how could he have gone through ten years and not had a teacher care enough to find out whether or not he knew the letters of the alphabet and the sounds they represent, which makes it impossible to learn to read. Very few people can learn without knowing that; just like doing arithmetic without knowing the names of the numerals.

Well, here was this big kid staring at me and I said, "Tiny, you're going over to that school and you're spoiling my research and all these little kids know the letters and they're learning to read." And I said, I want you to stop doing it." And he just stared at me. Didn't say a word. But you see, you learn something in the research. You learn through the years, never to ask another human being to do something first. Offer. Say, "I'll do it for you. I'll do it first." So I said, "But I won't ask you to do this for nothing. I'll do something for you first." He said, "What'll you do?" And I said, "I'll teach you to read and write." And his eyes got big and he said, "Nobody can do that. Nobody can do that."

You know, I realized then the tragedy of this. He'd learned only one thing for ten long years, that he was no good, that he couldn't learn, that he was stupid. And so, I got carried away and I said something I shouldn't have said. I said, "I can teach anybody to read and write. I can teach you too." I left to come back and as I walked out I got a little scared and I thought, "Gee, that's a terrible thing for a would-be researcher to say, because I haven't taught everybody to read and write and there are a lot of things I don't know. And I said a little prayer. I said, "Oh, dear God, I'm out on a limb; I need some help, you know. I'm sweating it out."

But you always get help really through the Divine. And I found out that I had three former students, one teaching chemistry, one teaching biology and one a physical education coach. My students whom I love at "Oxcy" and oh! how those boys - what they'd give in that class for their problem learners in psychology. So I called on them and I said, "I need your help. I'm in trouble. Will you help me?" And they said "Sure, what's the problem? You know, we'll help."

So they took him after school one day, Monday, Tuesday, Wednesday and I took him Thursday and we let him go Friday. And we just talked to that kid and tried to teach him. I taught him literally with manuscript just to make the letters. And since he was a grown adult, you had to make it very plausible, simple, casual, but you also had to go fast. And I said, "Look, anybody can learn manuscript." He couldn't write either. I said, "It's just a circle and a straight line, now come on architects use this." And I taught him. Then I said, "In cursive all you do is put them over on a side and put a slant to them and connect them." And I showed him. He learned. It was amazing. And I taught him literally through the sports pages of the Los Angeles Times because I know that boys interests, sports, is the number one interest in America. And I said, "Look, you don't have to read all the words. Nobody reads all the words in any book and you don't have to read all those words. You'll never get the meaning." And so, linguistically speaking, I underlined the kernel sentence and when it would say, "On a beautiful, sunny afternoon in the Coliseum, the Rams came to a victorious victory over so and so," you know. I said, all you have to add is, "Rams won." And I underscored just that. And then I counted up the words and then I said, "With twelve words you can go and read this to your buddies and tell them what's in it. No, tell them the whole meaning of this."

Well, you know, it amazed me how to have someone care about him and to try to show him at levels, he started to learn. And he learned so fast that it was a miracle. And one day when I came in there, he brought in stuff. You know, things that he'd practiced on outside, which I'd never ask him to do, because I didn't think he'd do it. And I was so pleased that I grabbed him and gave him a great big bear hug, like that. And then I remembered. Oh, my word, you never touch high school students, you know. You give them a hug like that and if they're a minority group they'll give you a kick in the shins, you don't do that. I know all these things. But I got carried away. But before I could pull away my hand, his great big hand came up and held mine and wouldn't let it go.

Oh, those are the glorious moments. That's the shining hour. And I thought I was going to weep, but I didn't. I got very tough. When I'm moved, I get very tough. And I said, "Tiny, you've just begun to learn. I've got six hundred words here for you to learn. Frye's six hundred words in categories of hundreds that make up seventy percent of the running vocabulary in the English language." And I said, "Now, will you play games with them?" And it was to Tiny, Tiny, that we started to make games, because I said, "Will you play with these words. You need practice, you know, like throwing a ball over the plate. Will you play with your friends? What do your friends like to do?" And he said, "They like to shoot craps and play poker." I said, "Oh that's great. That's fun," but I said, "we can't do that at school because that's against the law in California." "But," I said, "if I put words on cards, will you play, will you play with you friends?" And he said, "Well, maybe."

So it was then with the students and my math majors that we came up with some games for the high school. We've always had hundreds of games for the elementary to teach them. We taught with the roots, prefixes, suffixes, of the English language, contractions, compound words, where they play and shuffle the words. You can play casino, gin-rummy. You can play concentration, anything that's in Hoyle's rules of games, if you make the cards that way. And you can play word poker. You can two of a kind, you know with a prefix and then three of a kind and put them together for a full house. And then you can have a straight, you know, going in a row of many prefixes. You can even get a flush, and a royal flush--it's all written right up here in the directions.

My friends say, you know, "You're not there at Indianapolis. You're at Las Vegas playing the tables." Because I've had to learn these games because they're relevant and the kids want to do them. But it was Tiny who taught us the games. Tiny is, of course, a part of interest too.

The second big factor that motivates is interest. Now interest, here, I'm speaking about interest in the terms that Dooley writes about interest, not just something that you casually see and say you're interested in, but, rather, interests that are dymanic, projective and propulsive. And if you don't have my latest research on reading interests, boy's reading interests, the categories of reading interests and the literary characteristics, I'd be glad to leave it with you for your library association.

We had fifty categories of book topics. Fifty book topics. And I asked all boys in person-to-person, an hour to an hour and half apiece, what they liked. I also went into literary characteristics and then we did the means, the list of all the categories and then the top ones. And of course, the top three that tied in the means were sports and games, outdoor life, and explorations and expeditions. So I say that you can really teach anything to kids if you use these categories; if you want to get them interested in books.

Many librarians, I fear, start at too high a level. They start at, well, they start with books that have too much expository material or too much description, because in the literary characteristics, they like, above all, liveliness and action. They want someting to happen, to happen to happen. They love the unfamiliar. They love suspense. They love the unexpected and they love humorous elements.

Boys have said to me when I've had books and I have a whole table of books and I say, "Which do you like and why?" And they say, to me "Well, I don't like that book because it's got too much stuff at the beginning and I like a book to begin when it starts." Now, that's very profound because lots of books begin on page one but don't really start till page a hundred. They didn't like lots of description, because to them it gets a little dull. I'd go eary on that.

They love sea adventure. They love tales of fantasy, science fiction, real fiction. They love the how-to-do-it books, the nitty-gritty things, you know, of how you really get something because boys are very oriented toward pragmatic sense. They love mystery stories and humorous stories.

Now, the stories thry did not like were family, love and home life. And, of course, some of our books are filled with that. And I wouldn't put it upon boys. They don't want it. I'd let them grow into that. They did not love family, love, and home life and I'm afraid many of our primary books turn boys off because it takes a lot of energy to learn to read and if you're not interested in it, why bother? So, you have to look at something a little more exciting for the boys.

I remember when I was in a classroom on my sabatical, it was in a state where they had snow, a fresh snow fall, and she said, "Now if you don't kill yourselves you know, at recess with snowballs, if you're very good and don't put rocks in the them, when you come in I'll read you my special book for you." And she brought out a beautiful book. It's Newberry award winner and I have nothing against

Newberry award winners, I think that sometimes they are just a little above the kid's level. I think you have to start at a lower level and not force children to race and run before they can even creep or walk. And she read this, and this was about a third grade and this boy listened to it and it was a beautiful story about a little girl filled with much description and he just looked around at me and he went, "Uuugghh."

Now, if kids turn around and moan and groan when you read, you'd better get another book. And so that night I did talk about sex differences and their interests and I spoke to this point. And the teacher, said, "I never knew. I thought they all liked this. I always read all of the books that are on the library list, you know." And she said, "I always thought that was the thing to do." And so she wrote me a letter later and said, "I went out ant got a book. You said to get something unusual. They loved that; lively, excitement, outdoor life." It was an old miner - I don't know the name of it - in Arizona who had a rattlesnake for a pet. Now, there can't be much more unusual than that. And she said the next day when she started to read this story, the kid, he sat up, his eyes bugged right out of his head, so much to say, "Gee, what's happened to my teacher?" You know, "Where'd she get a book like that?"

But, interests do turn kids on and if you don't know what they like, find out. I say to teachers, "Bring in several books and then analyze what did you like about this book and what didn't you like about it? You don't have to like all books." You know, lots of of books I don't care for myself. If you're interested in an award, not Newberry or Caldecott, but the Claremont Colleges, the library association's out there give an award. And it's the only award I know of in America, and when I was editor of The Clipsheet, I wrote it up, that's "Books Chosen by Children"; children and teachers. And do you know, I think we can trust kids. I think they have pretty good judgement, because they chose Charlotte's Web last year, which I think should have been up for an award years ago. So ask the kids, if you don't know what they like.

Now, not only do you look at books, but you have to go to magazines today. Magazines are very relevant and they're interesting to kids. Not only that, but you got to go into newspapers today, because sometimes a kid doesn't like anything unless it relates to the nitty-gritty of his life. Maybe he just wants to learn to drive a car. And I would suggest, if you people work as community librarians, that you set up files of drivers license suggestions, that you set up the test and that you read them to kids and explain it to them and get them interested in learning to read right through that. Because that's very interesting to some kids.

Other kids want to get a job. I suggest that you set up a file of application forms and let kids see what they have to go through to fill out an application form, because I taught many a kid to read through that.

Also cookbooks, you'd be surprised the number of kids that like to read through cookbooks. Lot of math in that. We do this. I use all of these in my psych class to capture the interests of kids. And librarians are always sending me some new magazines that's come out, or some new how-to-do-it book. The how-to-do-it books are great. You can't have too many of them for boys. You know, how-to-train your dog or make a drag racer or how-to-do this. There are so many of the how-to-do it books that are very appealing and sometimes we forget about this when we are in libraries. We don't think about this being literary. But you see, it is. It's the printed word.

Also in this area, I think you ought to look carefully at the newspaper. Now, if you want help with the newspaper, there's a new wonderful group formed in San Bernadino and it's called "Newspaper in the Classroom." And they are now sending out kits and material around the nation and I went out there and had my students use this. We used it this spring. It's called NIC - "Newspaper in the Classroom." You go up there and you'll find that they'll give you slides, they'll give you cartoons to work on, they'll give you visuals, the best pictures of the year. They give you so many materials in a kit. They give you a big wheel for every kid, showing the twenty-seven sections of a newspaper. Do you realize that with the kids that we have in my psychology classes were teaching from first grade right through, you know, high school with the problem learners. We'd find something for every kid. The comic strips, I'm a great one for comic strips and cartoons, and I used to be laughed at in school districts and now those same districts asked me to come back and show them how to use comic strips, because a comic strip is just great. There he is in the newspaper. Adults read them. You take them, and if you want to go on to something higher, cut out the bubble, paste it on a piece of paper and let the kid write his own cartoon. That's technique for illiciting a great interest in reading something and then writing, because you do read and you learn from styles and then you write. And then eventually they'll do their own cartoon strips and some of them are better than the ones you see in the newspapers. "Newspaper in the Classroom," San Bernadino, California, and you get a whole kit on that.

Another thing that's interesting to kids today that we don't use in multimedia, you probably know about this, is Teacher's Guide to Television. I'm amazed at how few teachers know it and I think it's one of the best publications in education today. It costs two dollars a year and it comes out of New York City. It tells you in advance, six months in advance, some of the programs that are going to be on. The literary, dramatic shows, the science shows and you get two copies. Not only do you look at television, use it as an interesting media to get kids interested in the printed word, because everything on television's been written and then a good technique is to write for a script. Did you know you can get old scripts of plays? But there you have to read it. And then you listen and you talk over and eventually you write scripts yourselves. The address for this in New York City is: P.O. Box 564; Lenox Hill Station New York City, and the zip is 10021.

May I say that ninety-nine percent of the people of America have a television and it is a good thing because it is an open door to the outer world when you're living in one room, seventeen people in abject poverty at least you've got the "boob tube" or the "sound box" there and I'm glad. And I look at television in a new light, because they don't have books and newspapers, but they have television. And I think some times we forget; we forget to analyze the programs. Where did they come from?

We also, in Teacher's Guide to Television, look at other programs. I mean, a comparative analysis we did this spring on all the history programs; what's different with them? You know, what's the difference in the setting, the plot. the characterization, the author's style? Let's look at these things. And let's look at "Hawaii Five O." Let's look at "Gunsmoke." Let's look at "Ironsides." Let's look at "Dragnet." And so we assign homework on television. To copy down the ads because the ads are filled with the words, you know; the way words are twisted and turned like "American's number one grillefriend" is this certain barbeque sauce; instead of "girlfriend," it's "grillefriend"; and all of the strange, funny things they do on ads. You get them to bring ads to school that they listen to on television. And this book will help you with the actual stories themselves.

Another thing that's most interesting to kids today is - see, I want to get you just out of books, we want to get them up to those wonderful things. I don't want for one minute to have you think that I am just preaching the gospel of literacy as a nitty-gritty road to getting a job in our society; although it is that and if some kids don't take any other motivation except that, so you get right down to an interesting thing like that, if it's getting a job, an application, or what-not, but of course, it's more than that. We all in this room know who read that it's a pathway to excitement and adventure. It's a barricade against prejudice and bias. It's a bridge to knowledge and understanding. And it's a ladder all the way up to the nights of jov and vision.

But you have to start where the students are, if you're going to individualize your program. There are a lot of types. This I used to do a lot with pen pals and pen pals have sort of gone out of existance because people don't write letters anymore and besides, most of the kids can't write. They can't write and they can't spell. I have to say this. So therefore, you start out. You can talk, can't you. Of course. So, you make tapes and this is the International Tape Exchange. This is the best buy for two dollars of anything I know in America. They're making a new one now and if people want to be in it, you write and tell them you'd like to have your name in this. It's a directory of people around the world who want to exchange tapes.

Now, if you were to do just one little thing in motivation, that is in the area of interests, just have tapes. And say, "Where would you like to exchange a tape with?" Maybe just another state - fifty states, England, Scotland, Ireland, some of the Scandanavian countries, France, and Spain, I believe. So you can just say a few words to a friend on a tape. Then, of course, you have all of the fun, you listen to the tape. You say, "Gee, did I sound like that?" You know, "Isnt't it awful?" So then you say, "Well, maybe you ought to practice a little."

Well, then you have a hobby; you want to describe it, you see. "Well, I better read up on the hobby. I'm rock collecting and I have to know the names of these and how to spell them. So I'll write them down, you know." So you have a little writing then before you do your script for the tape. You work into it gradually.

First let them talk and let then listen; talk and listen and think and they say, "Before we sent these tapes around, you know let's do a little with this." I wish teachers would do this. I wish they'd do one a week, and they would not have to worry about their language arts program and writing because kids are just motivated.

And when the tapes come back it's just miraculous the joy. The kids can't wait. In fact, in some of these things like this, kids want to stay after school and on Saturday to make the tapes. And then they want to read them over whrn they come back.

May I say that, we're not just talking always the learner who can't learn. Naturally, we're working with the students who are "gifted" or talented with symbols. I don't like the term "gifted." But they do have facility with symbol learning and these students can learn parts of a foreign language. International Tape Exchange, Ann Arbor, Michigan, and the street number is 401 Fourth Street. It's so good, I wish you'd spread this news with your teachers because they can do so much with it and it's fascinating and interesting.

Alright, let's take the third one. I know it's getting late and times late but I want you to get this; involvement. Now I don't have to say too much about involvement, because all of your whole conference has been involvement. You people know what to do with books. You heard story-telling last night. We do story-telling and I was delighted to hear this wonderful human being tell stories as he did and I liked the little candle and the whole bit of it to make it seem wonderful.

They respond to stories. In our kindergarten program they teach storytelling to children. We start right down there in the kindergarten. But have to do it at levels. We've established about four levels for story-telling. You certainly don't start with "Why the Chimes Rang." I do that with my students at "Oxcy" in my course and it's a hard one. You don't start where you have too much to memorize. You take first and foremost little things that repeat, you know, like the nursery tales where there's just a simple plot. Henny-Penny, you know, she sees Goosey-Loosey and Ducky-Wucky and so on. And you meet the same ones and you say the same thing over. This repetition is, of course, what was in the original story-telling.

If you want help with you teachers, you're probably well aware of the Story-Teller's First Choice and The Story teller's Second Choice. Those are books that have in them stories to tell. Short stories that I use in my classes and stories like "Why the Elephant has a Trunk," all of those stories, "Why the Leopard has Spots," because then you repeat like the little elephant child who comes down to "the great, grey, green, greasy river, with finger trees all around." And you keep saying this. Every time he meets another animal, they tell him to go down to this "great grey, green, greasy river with finger trees all around," and the kids love it. They love the cadences of the language.

We found in story-telling that it was necessary in the beginning to have an object to hold. So we tell stories with the flannel-boards. This is our first level, flannel-board stories and I'm sure you've all used it. This is one from our kindergaten research. See, we're teaching the five year olds language. It's such an exciting way, and incidentally its marvelous to go to one of the rooms and give these programs because then you have a reason for doing it. Just like with the puppets and so forth. And so, you learn the stories. And in the first place, the second level when you're telling the story, you tell it and do the whole thing. And then we have a child do part of it. He puts on a part of it. He puts on a part and says a part until eventually you're worked up to the fourth level where a child can tell it and put the parts on. Now this may take, well it took well over fifty to sixty practices. And when I did an oral language, puppetry and flannel-board activities for a demonstration at our demonstration school this spring, I went to the third grade class. They'd been in our kindergarten research and what did they want to do? I had a marvelous story for them and they wouldn't do it. They said, "Oh, no, we want to do The Gingerbread Man. And I said, "But you did that in kindergarten. You did it in the first grade. You did it in the second grade." And they said, "Oh, no we want to do The Gingerbread Man." And I couldn't shake them out of it. You know why? Because language is very close to the self-concept and you must be very, very sure. You must have lots of experience or you get scared and you forget and then it's traumatic.

Well, you've done so much with puppets that I'm not going into the puppets. We did puppets. We used paper bag puppets. These are all made by children for the simple reason that they are hand puppets and we've done stick puppets, paper-mache, potato puppets, all kinds of puppets and I'll tell you why. When you make hundreds of puppets, they're so easy to store. They're cheap to make. If a paper bag wears out, you can, of course, make them of felt. They'll last for ever and ever. This one of course, is the story of "How The Fox Got the Cheese" and there's "The Story of the Old Crow."

We especially use these and if you're teaching children, I wish you would be aware of the linguistic signaling cues of the language, because English is not spoken as it is sometimes read. "Come, come, come to the fair." If you're ever going to read with meaning and fluency you have to get phrases. "Come, come, come to the fair." And so you make the voice the puppet go that way, you know, "Come, come, come to the fair" and you teach children that's the phrasing to the language and they do it with their little hands. That shows you, of course, the stress, the pitch and the duration, linguistically speaking, of the language. . .

Well, we've covered a lot here and basically I feel that your spirit is going to be contagious. I know that you know what is interesting to children. And I know that from all of these puppets, I couldn't keep my eyes off them, you are really going to get children involved, because involvement is what you get through puppetry, flannel-board activities when you handle and see something.

I want you to keep this spirit that you have here now. I know that many of you think, "Well, I get tired and so on, my kids can't do this and the teachers don't care," you know, you fall down into a slough of despondency as it were and so you always have to work on that mental health to keep this spirit, this high level of feeling challenged you have now, to know that you can do the task of literacy and can help teachers. So, I ask you to repeat these little lines to yourself, these words from Nathan Hale. These words were given to me by a history major at Occidental when we were having problems in the research and everything seemed to be going wrong, and he said, "Don't worry, look at the words of Nathan Hale. Look what happened to him when the country was all falling apart and there he was separated from the troops and the english armies were coming and he felt it was so hopeless." And it eas Nathan Hale who said: "I am only one and he said it like a prayer, "I am only one, but I am one. I cannot do everything, but I can do something. And what I can do, I ought to do and what I ought to do, by the grace of God, I will do."

PRESENTERS

1. Thomas E. Alford is currently director of the Benton Harbor Public Library, Benton Harbor, Michigan. He served as vice president and president of the American Library Association's Young Adult Services Division and has authored several publications on reading for young adults.

2. Vincent Anthony is director of the Vagabond Marionettes, which has headquarters in Atlanta. His work involves creating puppetry shows which can be adapted to different uses, such as music appreciation programs.

3. Bessie Bullock is coordinator of the Brooklyn (N.Y.) Public Library's Services to the Disadvantaged. She has worked in school, public and university libraries and attended Columbia University and the University of Chicago.

4. Dale Carlson has worked as an editor in several New York publishing companies and has been Editor-in-Chief of the *Parents League Bulletin*. She now divides her time between writing and caring for her son and daughter. One of her seven novels for children, *The Mountain of Truth*, is a Chicago Spring Festival Honor Book and a Young Adult Notable book.

5. Marie A. Davis is associate director of the Free Library, Philadelphia, and received the 1971 Distinguished Service Award of the Pennsylvania Library Association. She is serving on the Joint Committee of the American Library Association Publishers on Reading Development. Among her articles is "Serving the Disadvantaged from the Administrative Viewpoint," published in a 1971 edition of *Library Trends.*

6. Margaret Edwards is the retired director of young adult services at the Enoch Pratt Library in Baltimore, Maryland. In 1957, she received the Grolier Award for her service to young people. She was a visiting teacher in literature for adolescents at several universities and also is the author of *The Fair Garden and the Swarm of Beasts*.

7. Sara Innis Fenwick is a professor in the University of Chicago's Graduate Library School. She has worked with children's departments in several public libraries and served as the elementary school head librarian of the Laboratory School of the University of Chicago. During 1971-72, she served as president of the Children's Services Division of the American Library Association.

8. Stephen E. James is a librarian at a regional city branch of the Cleveland Public Library, where he is involved in developing new techniques to enable the library to become more responsive to community needs. His work as a "community librarian" included establishing communications between residents and library staffs of inner city areas and developing new programs to involve non-users in the library.

9. Bertha Parker Phillips is Head of Children's Services at Atlanta Public Library. She has worked as Children's librarian at the Library and Museum of the Performing Arts and at Countee Cullen Branch of New York Public Library. A storyteller, Mrs. Phillips studied at the New York Academy of Theatrical Arts. She was the 1969 recipient of American Library Association's E. P. Dutton-John MacRae Award for special studies to collect Afro-American folktales.

10. Polly S. Rauh is a media specialist for elementary schools development in the Stamford, Connecticut, Public Schools. She was an experienced elementary and early childhood educator before receiving an M.S. in instructional media. Mrs. Rauh established and coordinated the first instructional media center in Connecticut.

11. Vivian Jones Riley is manager-director for the Children's Television Workshop's Special Activities Department, which provides assistance to national, regional and local organizations initiating educational programs that include the viewing of "Sesame Street" as a supplemental educational tool. The department is in charge of conducting workshops and orientation sessions which aid persons interested in the early education of children.

12. Spencer G. Shaw is an associate professor in the School of Librarianship at the University of Washington, Seattle, and previously served as a children's services consultant in the Nassau Library System in Garden City, New York. He is a teacher in the areas of library services and materials for children and folk literature and storytelling, and he recently served as director of a Right to Read Institute.

13. Jean-Anne South is a consultant to several projects, including the Kentucky Library Project, which studies library services for the aged, and the American Indian Library Project. She is also working toward a D.L.S. degree at Columbia University, where she is a teaching assistant.

14. Dr. Jo M. Stanchfield is a professor of education at Occidental College, Los Angeles, and a consultant to the California Reading Institute. She developed a reading program for the first three grades as well as a reading readiness program for kindergarten pupils. Dr. Stanchfield also co-authored a secondary reading program entitled Action Series and is currently publishing a supplemental adventure reading series

15. Marcelle K. Foote is Director of the Indiana State Library.

16. William B. Strange is Director of Curriculum Division of the Indiana Department of Public Instruction. He also serves as Director of State Right to Read effort.